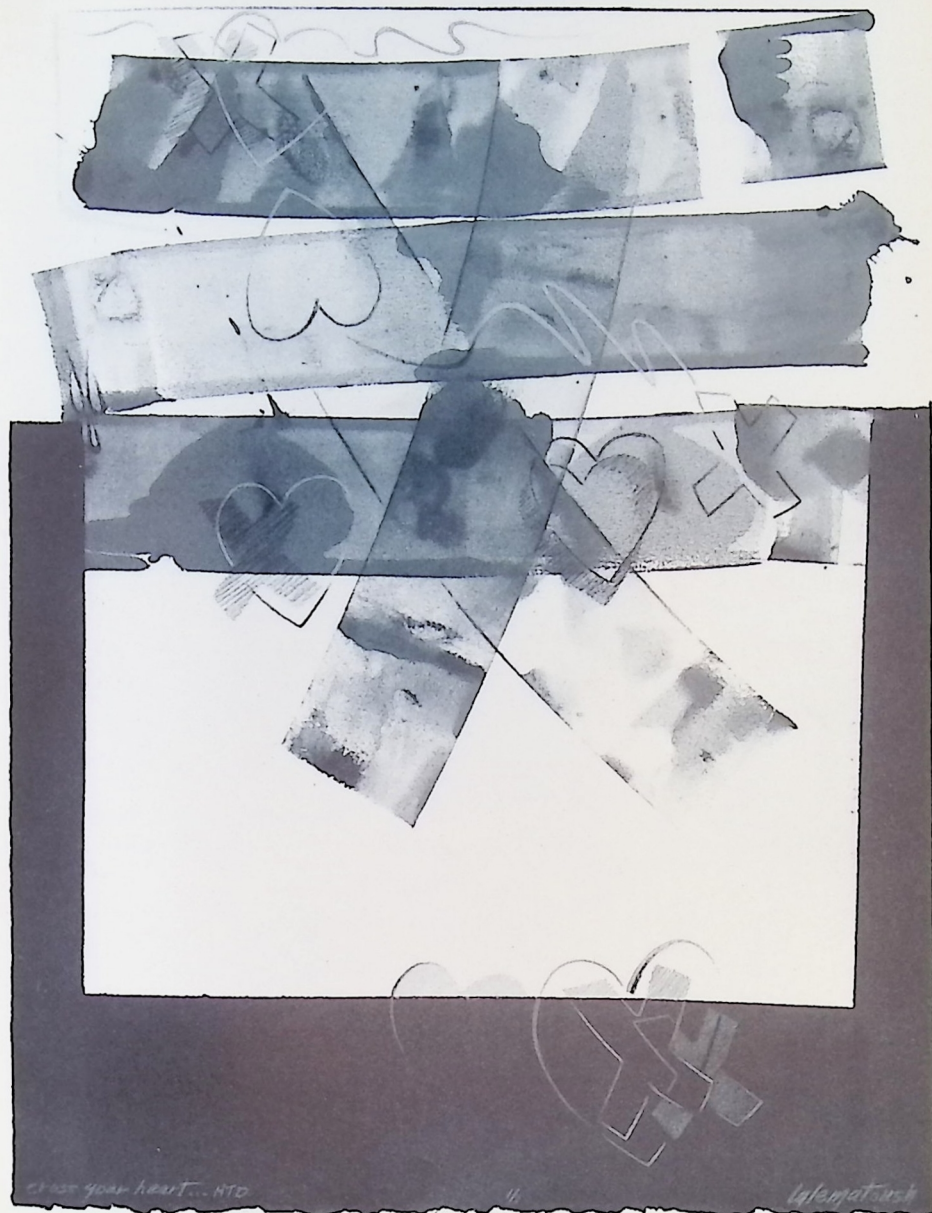


K S O R

Guide

TO THE ARTS

FEBRUARY 1987



K S O R

Guide

T O T H E A R T S

FEBRUARY 1987

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

FEATURES



Lois Mailou Jones

Cover:
"Cross Your Heart...HTD"
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FROM THE DIRECTOR'S DESK**Exit - Another CPB President**

In July, 1985 this column was devoted to the resignation of the president of the Corporation for Public Broadcasting, Ed Pfister. Pfister resigned after the CPB Board intervened to cancel a scheduled visit between CPB officials and representatives of the Soviet Union regarding programming exchanges. The issue was widely regarded as a symbolic disagreement over an increased tendency by members of the CPB board to view their responsibilities in a political context. I concluded to that column:

It's not easy to see a happy way out of this, although it surely rests with the choice of Pfister's successor. He or she must be at once strong enough to resist misguided pressure from the Board and optimistic enough to walk into so politicized an atmosphere in the first place. Even then it will take time — and a return to first principles — before confidence in this institution can be restored.

On Thursday, November 13, Pfister's successor, Martin Rubenstein, was ousted from the presidency of CPB by the organization's Board of Directors. Rubenstein, formerly president of the Mutual Broadcasting System, had lasted nine months in the CPB position. Here's how the broadcasting trades reported upon these events.

From *Current*, November 17, 1986:

The Board of Directors of the Corporation for Public Broadcasting Thursday night fired Martin Rubenstein, the president they hired less than 10 months ago.

William Lee Hanley, Jr., elected board Chairman Friday afternoon after two tumultuous days of private and public meetings, said Rubenstein officially resigned Friday morning "over policy differences."

The firing is the latest in a series of events that have divided the board into two bitterly opposing camps during the last two years . . . Directors voted four to two to fire Rubenstein . . . The firing came as a surprise to most public broadcasters, including Rubenstein and some members of the board. Although board members publicly declined to discuss details of their two long and contentious meetings, a picture of the closed-door event has emerged . . .

[In a special "executive" session at 7 pm on the 13th, Directors] Hanley and Brookhiser led the move to fire Rubenstein. Gutin, involved in planning the firing, backed them . . . The board then voted 4-2 to tell Rubenstein they wanted him to resign. A hand-written message was carried to the president, who was sitting

in his office down the hall. A few moments later a stunned Rubenstein entered the door to the board room and demanded an explanation.

Upon hearing the allegation that he had usurped board authority during his efforts to solve CPB's contracting problems, Rubenstein told board members that he had phoned each of them individually to explain what he was doing and that they had not objected at that time. The directors then decided to reconsider the terms of Rubenstein's departure. As part of an unspecified financial arrangement, Rubenstein agreed not to discuss his resignation publicly.

Inside the corporation, few tears were shed over Rubenstein's ouster . . . Many public broadcasters . . . also were troubled by a nagging sense that Rubenstein joined civic boards and generally used his position to promote himself more than he did public broadcasting.

Despite these misgivings, Rubenstein is only the latest victim of a board whose thirst for blood among CPB's senior staff is without precedent in the institution's 18 year history . . . It is this instability at CPB that has most disturbed many public broadcasters.

If staffers were not especially fond of Rubenstein they are even less happy about [Donald] Ledwig [CPB controller, who was appointed Acting President following Rubenstein's resignation]. Ledwig, who came to the corporation in 1984, is seen by many as obsequious to the board . . . Ledwig finally got the president's job 18 months after [an] earlier board move to make him president. The conservative faction on the board tried to name Ledwig acting president after Pfister's resignation in May 1985, but deadlocked on a 5-5 vote.

From *Public Broadcasting Report*, November 28, 1986:

Some attributed the resignation to Sonia Landau, immediate past chairman of the board who announced at meeting that she had asked White House not to nominate her for 2nd term [on CPB board]. Her term expired in March and she failed to win re-appointment before Senate adjourned last month. Sources said Landau blamed Rubenstein for not supporting her confirmation more actively, pressed Republican board members for his resignation.

Landau told us charge was "ridiculous," said CPB president is "not even a player" in confirmation process. It also was claimed that Landau had lobbied board members against [recent staff] appointments feeling she hadn't been adequately consulted, even though her term had expired. Director Hanley said there's "not a shred of truth" to claim. He acknowledged he kept in contact with Landau during her unsuccessful confirmation process but said Rubenstein's performance wasn't discussed.

KSOR

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Landau, who attended board meeting in unofficial capacity, said in statement at meeting's end that she had been informed by White House that it would be willing to resubmit her name to Senate . . . However, she said she had responded that day that she wasn't interested in resubmission, said she was "so thrilled and delighted" with appointments of Ledwig [and another staff member] "that I feel I can leave now." She entered board room well after meeting began, had spent preceding hours in president's suite that Rubenstein had already vacated.

Reaction to the firing of Rubenstein from within the public broadcasting community was critical. From the *Public Broadcasting Report* on November 28:

Martin Rubenstein "should not have been fired" as CPB president, NPR President Douglas Bennet said November 20th . . . CPB board appointed Rubenstein to post in January then withheld support, Bennet said.

From *Current* of November 17th:

The whole episode would be joke if it wasn't so serious. That was the reaction of Ward Chamberlain, president of Washington, D.C. public station WETA-TV-FM . . . Echoing the sentiments of many public broadcasters towards the CPB board, one radio manager wished he could "just fire the whole lot of them and start all over." "The leadership situation there is like a banana republic," said Jon Schwartz, president of West Coast Public Radio.

Former CPB president Robben Fleming called the move "very unfortunate. If you want to produce stability in an organization, you certainly don't do it by turning over the president all the time."

Minnesota Public Radio president William Kling said: "It's unfortunate to have somebody in that job for nine months who had begun to understand all of the elements of public broadcasting and to lose that continuity."

"Disquieting and disruptive" is how Virginia Fox, president of Southern Educational Communications Association, described the move.

"I don't know whether I'm angry or shocked," said William E. Hurt, manager of KUNC-FM, Greeley, Colorado. "I'm definitely disappointed."

"My concern is not what kind of face this puts on public broadcasting," said Hodding Carter, host of the public TV series *Capital Journal*. "There's a larger question of the ability of CPB to meet its mandate while engaged in a game of off-with-their-heads."

Things have come a long way. The first board of directors of CPB, appointed in 1968 to the new organization as a key element of the Johnson administration's effort to develop a non-commercial broadcasting system of consequence in this country, consisted of:

Joseph Beirne, President, Communication Workers of America; Robert Benjamin, Chairman, United Artists Corporation; Roscoe Carroll, General Counsel, Golden Gate Life Insurance; Milton Eisenhower, President Emeritus, Johns Hopkins University; Michael Gammino, President, Columbus National Bank of Rhode Island; Saul Haas, Chairman, KIRO Inc., Seattle; Oveta Colp Hobby, President, Houston Post (KPRC-AM/TV); Joseph D. Hughes, Vice-President, T. Mellon and Sons; James Killian, Chairman, Massachusetts Institute of Technology; Erich Leinsdorf, Conductor, Boston Symphony Orchestra; Frank Pace, Jr., formerly Secretary of the Army, and later President of General Dynamics; John D. Rockefeller III, Chairman, Rockefeller Foundation; Carl Sanders, former governor of Georgia; Frank Schooley, Director of Broadcasting, Univ. of Illinois; Jack Valenti, President, Motion Picture Association of America.

Somehow change does not seem to have been salutary.

— Ronald Kramer
Director of Broadcast Activities

Reception from King Mountain Transmitter

In late November, KSOR activated the station's new transmitter located on King Mountain. As you might expect with any major construction project, we knew we would have to make some adjustments at the beginning of service from the new transmitter; however, we had not anticipated quite so many problems as we are experiencing.

We share concerns that listeners in some areas have about lesser quality reception. We know these problems are troublesome and we wanted to let you know something of the causes as well as our proposed solutions.

Many of you are probably aware that our King Mountain transmitter move was occasioned by the sale of the property on which our old Mt. Baldy transmitter was located. In 1979, the new owner was unwilling to discuss renewing the lease and we began plans to move to a new site.

When we switched to our new King Mountain transmitter in November, we immediately experienced heavy icing which produced some damage to the new antenna. The damage may be causing the "fuzzy signal" that some listeners in the Ashland and Medford area are hearing. Repairs cannot be made to the antenna until some ice guards are built and installed, which we hope will take place early this month. It is possible that the repairs will clear up many of the reception problems. We really won't know until the repairs are made.

We installed a translator on 88.1 FM for Jacksonville and west Medford the day before the King transmitter was activated. We had anticipated the need for this translator, and normally we install a translator months ahead so that we can correct minor problems. In this instance, however, we became enmeshed in very complex land negotiations with the same Mt. Baldy landlord as we tried to secure a small site (much less land than our previous main transmitter required) for this new translator on Mt. Baldy. After considerable discussion, we ultimately were unable to secure a satisfactory arrangement and, on very short notice, installed the 88.1 FM translator at KTMT's Mt. Baldy site.

From that location, we don't have enough land available to install the type of antenna system we really need for that translator. We are now negotiating for another slightly larger parcel that would permit us to install additional antennas to improve the 88.1 FM signal. We are filing with the FCC for those changes now and hopefully to have these antennas operational by the time you read this. At that point, we will assess the situation and determine whether other measures are warranted.

Listeners in the east Ashland area may get a clearer signal by tuning to 88.5 FM, the translator signal designed to serve the Dead Indian Road and Immigrant Lake area.

If you haven't tried 88.1 FM, or in East Ashland, the 88.5 FM signal, please do. And be assured that we are working to restore your KSOR signal to its customary strength and quality just as rapidly as we can.

We appreciate, too, the letters and calls we have received from listeners whose reception has improved since the King Mountain transmitter installation. We are pleased that there is already a brighter side for some.

— Ronald Kramer, Director of Broadcast Activities

Oregon Shakespearean Festival Opens 1987 Season

The 1987 season of plays at the Oregon Shakespearean Festival in Ashland is one with an international flavor, filled with passion and poetry, poignancy and power. And in the eleven-play season, there will be something new and different, even in the presentation of the familiar works of Shakespeare.

Hank Kranzler



Assistant Artistic Director, Pat Patton

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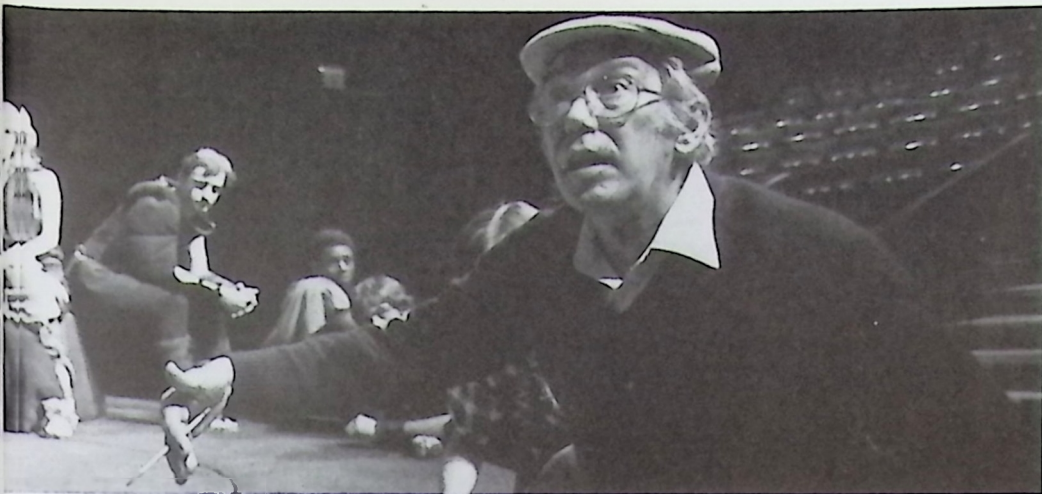


"We will present our first history in the Angus Bowmer Theatre," says Artistic Director Jerry Turner. *Richard II* will begin the spring season with a preview production on February 20. The Shakespeare play also headlines the opening weekend on February 27, directed by Turner, with sets by William Bloodgood, costumes by Michael Olich and lighting by James Sale.

The Bowmer will also house Oliver Goldsmith's *She Stoops to Conquer*. Goldsmith's classic English comedy opens February 28 with previews scheduled for February 21 and 25. Walter Schoen, resident director with the Arizona Theatre Company and on the faculty of the University of Arizona, will direct. Settings will be designed by Richard L. Hay, lighting by James Sale, and costumes by Jeannie Davidson.

The Hostage, by Irish playwright Brendan Behan, opens in the Bowmer on February 28, directed by seasoned Festival actor Michael Kevin. Bloodgood's hand also fashions settings for *Hostages*, with costumes by Davidson and lighting by Robert Peterson. Previews are set for February 22 and 26.

Also opening this month in the intimate Black Swan Theatre is *Taking Steps*, by Alan Ayckbourn. This witty farce is directed by Pat Patton, Associate Director of the Festival. Costumes for Ayckbourn's play are designed by Deb



Artistic Director, Jerry Turner

Trout, with settings by Hay, and lighting by Sale. *Taking Steps* previews on February 25 and 27, and opens March 1.

Next month, *Master Harold... and the Boys* joins the Black Swan repertory with a preview on March 29 and opening on April 1. This South African play by Athol Fugard will be directed by Henry Woronicz, best known to Festival audiences for his portrayals of *Henry VIII* and *Titus Andronicus*. Vicki Smith is scenic designer, with costumes by Michael Chapman, and lighting by Sale.

In late April, the Festival's first Sam Shepard play takes the stage in the Angus Bowmer Theatre. Opening on April 25 with a preview on the 24th, is *Curse of the Starving Class*, directed by Andrew Traister, who directed the acclaimed *Strange Snow*, and last year's *Threepenny Opera*. Costumes by Frances Kenny and lighting by Robert Peterson complete the production.

Last to open in the Angus Bowmer Theatre will be Carson McCuller's southern classic, *The Member of the Wedding*. Robert Loper of the University of Washington returns to the Festival to direct; he will be remembered for directing *Death of a Salesman*. Sarah Nash Gates will design the costumes, with lighting by Sale, to open the play on August 1, with a preview on July 31.

A final offering at the Black Swan is *Ballerina*, a new play by Norwegian playwright Arne Skouen. Opening July 10,

with a preview July 9, *Ballerina* is directed by Cynthia White, whose directing credits come from theatres in Virginia, Dallas, Minneapolis, and Seattle, among many others.

The Elizabethan Stage is slated to open the weekend of June 19 with productions of *A Midsummer Night's Dream*, *Macbeth*, and *The Shoemaker's Holiday*, by Thomas Dekker, a contemporary of Shakespeare.

The two Shakespeare plays are long-time favorites. But playgoers this year are likely to be curious about the non-Shakespearean play, the first to play on the outdoor stage since 1979.

"Thomas Dekker was a well-known and highly controversial writer in Shakespeare's day," says Turner, who will direct the 16th-century comedy, *Shoemaker's Holiday*, written by Dekker in 1599, was his earliest success and, according to Turner, may have been his best.

The central character, Simon Eyre, is a shoemaker who became Lord Mayor of London. He can be compared to many of Shakespeare's greatest comic creations. "New plays are stimulating, and this is for us and surely for many of our patrons, a new play," says Turner.

For information or for a free color brochure, call (503) 482-4331, or write Shakespeare, P.O. Box 158, Ashland, OR 97520.

Dinner, Drama & Music

by Diana Coogle

Marinated skirt steaks with mixed green salad and potatoes au gratin. Hot bread dripping with plenty of golden butter. For dessert — that delicious, shining masterpiece of the French cuisine, caramel custard. A glass of wine, a cup of coffee . . . This is the elegant dining of the Riverside Inn Conference Center as chosen for you by Encore Productions, the dinner theatre of Grants Pass. You bought your ticket for this gourmet meal and the following show; you came in, were shown to your reserved seat; you ate and drank and enjoyed the good company at your table of eight; relaxed and mellow, then, you lean back to watch the show — to laugh. Encore Productions sets first this mood of good dining and good fellowship; then the players enter, and the players entertain. Their primary concern is your enjoyment.

Barbara Haley, artistic director of Encore Productions, takes seriously this business of making people laugh. "More than anything else I want to entertain," she says. "All our shows are comedies. Although the audience learns a lot about the human condition through drama,

I don't have to stand and beat a message into their heads."

The entertainment from Encore Productions is rich: *Brighton Beach Memoirs*, *Exit the Body*, *Good-by Charlie* — good laughs all. But producing a dinner theatre in Grants Pass is no laughing matter. There are many obstacles. Because the plays are performed in a restaurant, there is no place to practice. Sets, usually built in a barn somewhere, must be mobile so they can be moved into the restaurant every week-end during the run of the show. The lights must be moved every week-end. Actors, too, face unusual problems: a hallway must serve as dressing room, make-up room, and prop room.

Encore Productions is working against odds to produce a play in a restaurant, but the future promises better things. Gentry and Virginia McKinney, owners of the Riverside Inn and Conference Center, plan to build a new conference center and auditorium across the river from the present site. They would like to then turn the old conference center into a supper club with various entertainments including dinner theatre. "Those kinds of things keep us enthused while we change in the hallway," Haley said.

The expense of dinner theatre is often considered an obstacle to attendance, but, in fact, that expense is deceptive. If one looks at what one receives for the money — dinner as well as a play — the comparative cost isn't so great, especially when one considers that theatre-goers often eat out before coming to the play anyway. In addition, Haley defends the expensive price with a comparison to other kinds of theatre: "If community theatre has a commitment to provide theatre to everyone in the community and therefore to make it accessible and affordable, and if college theatre has a commitment to educate, dinner theatre has neither. The Board's decision is that we're not in the business to provide this to everybody; we're sorry some can't afford it, but we're here to provide dinner theatre for those who want it and can afford it." The success of the 1986-87 season of Encore Productions has proven



Cathy Noah, Grants Pass Courier

Brighton Beach Memoirs by *Encore Productions*.

that there are those in Grants Pass who both can afford and do appreciate its dinner theatre.

It wasn't always that way. Barbara Haley grew up in Grants Pass; her first theatre experience was at Murphy School when it was a one-room schoolhouse. "Grants Pass was all lumber," she says. "(Well, I hate to talk lumberjack mentality . . .) Nothing was going on then. Even at high school, you were looked down on if you were interested in drama." After graduating from Medford High School, Haley worked in KMED for two years and then followed her career all across the country. She finally settled in Phoenix, Arizona, where she worked in theatre, film, and TV and taught drama at community colleges. After eighteen years, she came home under duress: her father was ill, and her mother needed help. "I thought I would die culturally without art museums, theatre. But I found that things had changed. There was a consciousness

of art and theatre. People were asking for it." Eventually that demand for theatre led to the founding of Encore Productions.

Haley worked first at Rogue Community College, building up the drama department. She produced the first shows in the Rogue Building and started an RCC dinner theatre. When the Concert Bowl was built at RCC, she produced *Oklahoma* there, asking Doug Norby, then music director at the First Baptist Church in Grants Pass, to be music director for the play. *Oklahoma* was a smashing success, playing for three nights to three and four thousand people.

From there Haley went on to other theatre experiences in Grants Pass, including *Barnstormers* and, now, *Encore Productions*. "So much has already happened with theatre in Grants Pass," she says, "and so much potential is still here. It's exciting to be here helping make it happen."



Ladies of the court dance in the "Lusty Month of May" number ("Camelot")

Meanwhile, the tradition of music theatre Barbara Haley started at Rogue Community College has become Rogue Music Theatre, an arm of the RCC Foundation, under the directorship of Doug Norby. Only a few years in operation, it has already become a flashing success. The outdoor theatre allows for a good-sized audience and the productions use a full orchestra, a rarity in the Rogue Valley. There is singing, dancing, lights, spectacle — all the magic of music theatre. There is a special uniqueness, too, in that music theatre, like jazz and Negro spirituals, are a uniquely American creation.

In 1984, Norby produced *The Music Man* in the RCC Concert Bowl. Attendance was approximately the same as for *Oklahoma*, but advertising and donations yielded a larger revenue. The music theatre was growing. The next step was to produce two musicals in one summer, so in 1985 *Annie* and *South Pacific* played to a total audience of over 9,000. Just as significant for Norby as the large attendance was the fact that over one hundred and fifty girls tried out for *Annie*.



Russell Lloyd as King Arthur ("Camelot")

In 1986, following the advice of the professional theatre people whose criticism he had sought, Norby made several technical improvements, especially in the sound system, lighting, and sets, and he hired Robert Watt as technical director. The result was that last summer's plays, *Camelot* and *Carousel*, were the best productions yet — technically,



Bruce Fry as Sir Lancelot ("Camelot")

artistically, administratively, and musically superior to the successes of the past years. Audiences included people from as far away as Massachusetts, Alaska, and Kentucky. In addition, there was almost \$5,000 from the concession stands to give to the RCC Foundation's scholarship funds.

Rogue Music Theatre has established itself now as high-quality theatre in Grants Pass. Unlike most college theatre, in which students who are acting majors are cast into roles of the college productions, actors and stage crews for Rogue Music Theatre are community members. Only a small percentage of the actors are drama students. Revenue for the theatre comes from ticket sales, ads, donations; in the first three years \$30,000 was earned in profits. "This is community theatre," Norby says. "We can make money because ninety percent of our support is volunteer."

If that help is phenomenally dedicated and enthusiastic, much of the credit is due to Norby's warm and personable attitude towards actors, staff, and technical crew. Boundless smiles and laughter permeate the work on a production,

creating the "tremendous esprit de corps" Norby talks about. But when it comes to giving credit, Norby is quick to mention other names. "I would like to see that Nancy Gordon gets lots of kudos," he says with genuine recognition and gratitude. "She is one of the biggest reasons for our success. Everything she is involved in is magic. Ron and Loraine Sherman have also been extremely instrumental in our productions and have been dedicated beyond the call of duty. They, too, are partially responsible for the magic."

Magic is a good word for Rogue Music Theatre. In addition to the two shows last summer, the 1986 season included *Bah, Humbug*, a magical Christmas play based on Dickens' *A Christmas Carol*. This summer's productions will include *My Fair Lady*, surely a show of magical attraction. There will be another Christmas show, and in 1988 Norby hopes to add a spring play to the subscription season.

Norby has far-reaching visions for Rogue Music Theatre. He would like to develop a conservatory at RCC, to train people in theatre, to bring in college students to play roles, to work in conjunction with the Lyric Theatre Company in Ashland. He wants to bring in students to RCC to study drama the way they come now to study motorcycle maintenance, and he wants to establish better and better opportunities for children to perform.

But most of all, Norby wants to continue to produce the quality theatre audiences have come to expect when they go to a Rogue Music Theatre production. Keeping his critical eye open, he wants to be constantly improving the Rogue Music Theatre. He wants to market it better, drawing on visitors to Ashland. "People come to Ashland to see plays at the Oregon Shakespearean Festival. They take a run down the river, a drive through the mountains. They can at the same time come to Grants Pass to see a quality-production musical at the Rogue Music Theatre. Why not?"

Diana Coogle's commentaries are heard on KSOR each Saturday at 8:30 am.

A Chorus Line

At Little Theatre On The Bay

by Jill Hanson

"Have you ever felt the trauma of wanting something so desperately that your fingers actually ached?" asks Wendy Bingham, director and choreographer of North Bend's Little Theatre on the Bay's upcoming musical, *A Chorus Line*.

"That's what *A Chorus Line* is all about. It is the story of twenty-four dancers who try out for a show, knowing that only eight will get the part," says Wendy. "It's the story of struggle, of ambition, and of failure and success."

"The play allows the audience to get to know the individual dancer's personality. The dancers really expose themselves in their desire for the parts offered," reports Wendy. "Plus, they really dance their hearts out!"

A Chorus Line is the longest running musical hit on Broadway. It has run for thirteen years with over 4,500 performances. North Bend's version of the musical hit is scheduled for twelve performances at Little Theatre on the Bay. The show's music is likely to make it a hit in Oregon's Bay area.

"I'm crazy about the music in the show," says Wendy. "It's marvelous to listen to and very meaningful."

The play is the biggest challenge Wendy has ever faced. It has already occupied a lot of her time. "I've spent over a year choreographing the dances," she says. "I've sat in my living room for hundreds of hours looking at sheets of music and dreaming and dancing around the room. I draw hundreds of graphs of people moving and dancing. I never use taped music or the piano — I just dream it all up in my head. The thrill of it is unbelievable!"

Wendy has been active in Little Theatre since 1979 when she danced in *West Side Story*, another Broadway musical hit.

"I played a Shark. I dyed my hair black and danced about 30 seconds on stage before I was hooked," laughs Wendy. "The energy level was incredible and I felt like I belonged on stage. I know I am a better, more positive person when I am creating on stage."

Wendy has won virtually every award possible at Little Theatre, from "Best Actress" to "Best Choreographer." She was on the Board of Directors for three years. She has been involved in almost twenty shows at Little Theatre and several at the On Broadway theatre and Southwestern Oregon Community College. She sang professionally at a dinner theatre on Catalina Island a few years ago.

"When I am getting paid to sing, it's a job," grins Wendy. "But now, it is a love. I am content in our community and I am fulfilled. It is all right here."

A Chorus Line opens February 20, and runs for four weekends on February 21, 22; February 27, 28, and March 1; March 5, 6, 7, 8; and March 13 and 14. Curtain time is 8 pm, except on Sundays at 6 pm. Tickets are available at The Film Factory in Coos Bay.

Jill Hanson is editor of "The Spotlight," the newsletter of the Little Theatre on the Bay.

Little Theatre on the Bay

Established first as a weekly radio show in 1947 on KOOS-AM (now KHSN-AM), the Little Theatre on the Bay presented its first theatre performance in 1948, and has been going strong since. In the most recent issue of *The Spotlight*, its member newsletter, the Little Theatre on the Bay reported that it operates in the black, no small feat these days.

"We've been operating in the black for 17 years," says LTOB treasurer, Dorothea Yantis. "Twice we had to borrow money to pay royalties, but we paid it back right after the production." Yantis said the theatre is successful because of the great support it receives from the community.

LTOB's purpose in the 80s is to make possible quality live stage production in Oregon's Bay area. And a place that offers everyone interested an opportunity to participate, whether in backstage activities or in performances — a place where amateurs can act, design, light, work on costumes or in production.

The theatre's new Ways and Means Committee, chaired by Roy Culley, and composed of members Dick Booth (president of LTOB), Dorothea Yantis, Barb Mahon, Dave Palmer, Dick Wagner, and Patti West (vice-president) recently formulated a five-year plan for the theatre. The plan, designed to determine the future direction of the theatre, was presented to LTOB's members and patrons in its newsletter and at a December 14 meeting.

"The plan was approved with enthusiasm," says Culley. The plan will now be used, he says, as the basis for grant proposals and for seeking support from the community.

LTOB is buying its building and owns its own production equipment. The five-year plan is designed primarily to improve the physical plant, including adding an intimate theatre, so that it can offer productions appealing to more diversified audiences, and to provide more learning experiences for those who



Wendy Bingham, director of "A Chorus Line"

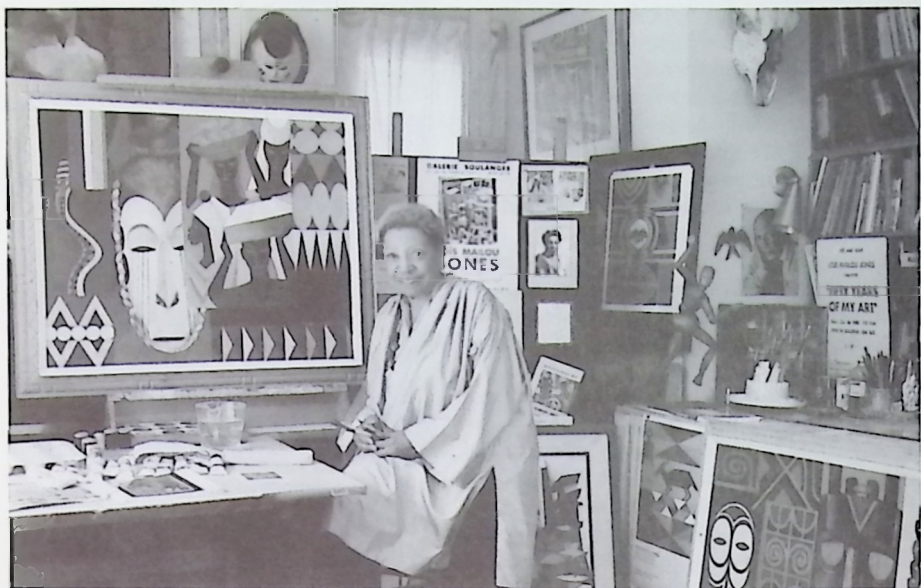
are interested. These expanded offerings would make it possible for the group to involve young and senior citizens.

Beginning with the 1987-88 Theatre Year, the plan details more than thirty items which outline the planned physical improvements, a time framework for establishing the necessary funds for the improvements, provisions for workshops in production areas, and a time for beginning the next five-year plan!

Anyone interested in becoming involved with the Little Theatre on the Bay can write to P.O. 404, North Bend, OR 97459, or telephone (503) 756-4336 or 888-4794. Or contact members of the group at the theatre's next production, *A Chorus Line* opening February 20.

Little Theatre on the Bay is located at Sherman and Washington in North Bend.

The Grande Dame of Afro-American Art: Lois Mailou Jones



Lois Mailou Jones in her Washington, D.C., home studio

by Betty LaDuke

With her creativity undiminished at age 80, Lois Mailou Jones continues to produce powerful paintings that are a bold and unique blend of Western and non-Western aesthetic traditions. In her paintings she juxtaposes flat geometric patterns of color with masks and human forms that reflect her experiences in the United States, the Caribbean, France, and Africa.

Jones's art has come full circle as it incorporates two themes that constantly appear in her work, the mask and the textile-inspired designs. She first utilized these motifs in Boston in the 1920's where she was employed as a prop designer

creating papier maché masks for the Ted Shawn dancers and a Repertory Theater. She was also a designer of fabrics for two major companies in New York City. However, Jones soon realized that designers remain anonymous, and she was determined to become a successful professional painter.

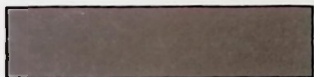
Not only did she achieve her goal as an artist, but she became an inspiring art educator and role model during 47 years of teaching drawing, design and water color painting at Howard University in Washington, D.C. Jones also nurtured the creative development of many significant Afro-American artists



Peasant Girl - oil



*Homage to Martin Luther King, 1968
- watercolor*



that include Elizabeth Catlett and Alma Thomas.

Meeting Lois Mailou Jones was an experience akin to tapping my own aesthetic roots as Elizabeth Catlett and her former husband, Charles White, were my first art teachers. My exposure to their monumental paintings and drawings of Black People and their personal encouragement developed my vision of art. Since Catlett and White had lived and painted in Mexico, I was inspired to follow their footsteps, not only to Mexico but also to Haiti and Jamaica. These cultural experiences formed another bond between Lois Mailou Jones and me when we finally met at the Award Ceremony of the Women's Caucus for Art in New York last February.

Throughout our long, intense, and personal dialogue the following day, I felt I was with a friend of many years. What became evident to me is Jones's love of people and her "joie de vivre" that has always permeated her relationships, professional commitment and goals, in spite of many deterring influences.

Petite in stature, she has a warm smile which dominates her expressive features. Whether dressed in the formality of fur, velvet and silk or covered by a cotton smock behind her easel, a prominent part of her attire is a large copper pendant from Haiti, the voodoo God of the Forest, a symbol of her ongoing link with Haitian life and culture.

Born in Boston in 1905, Jones remembers that as "a little tot I was always drawing." Her mother worked in a beauty shop and designed hats, while her father was a superintendent of a large office building. He returned to school and by age 40 obtained a law degree. During summer vacations, Lois and her older brother went with their mother away from the "smoke and tar of Boston to the ocean, daisies and buttercups of Martha's Vineyard" in New England where Jones considers that "my life in art really began." This was partly due to the influence of the sculptor Meta Warrick Fuller who spent her summers there. Fuller had studied the Rodin in Paris and utilized her African heritage for many sculptural themes. She advised Jones, "If

you want a success in your career, you have to go to Paris."

Jones began studying art at Boston's High School of Practical Arts and in Saturday drawing classes at the Boston Museum School of Fine Arts. After her graduation in 1923, she won a four-year scholarship to the Boston Museum of Fine Arts where she was the only Black student. She majored in design, but as she admired the water color paintings of Winslow Homer and John Singer Sargent, she too began her lifelong habit of carrying watercolor paints outdoors to depict the various moods of nature. Jones still considers water color a "happy medium to relax with as within four hours of concentrated work I can capture the essence of a scenic view."

At the school, Jones was confronted by discrimination from the art world. In *American Women Artists*, Charlotte Streiffer Rubinstein confirms that:

One such affront took place in 1926 when she graduated from the Boston Museum of Fine Arts and asked the director for an assistantship. According to Jones, he stared at her 'with his steely blue eyes' and told her to go to the South to help her 'own people.'

Jones ignored his advice and continued her studies at the Boston Designer's Art School, Howard, Harvard and Columbia Universities. Her first teaching job in 1928 was at Palmer Memorial Institute in North Carolina, but two years later she was recruited to teach at Howard University, where she remained on the faculty until retirement in 1977.

During her first sabbatical leave in 1937, Jones went to Paris and enrolled at the Academie Julien. She was fond of painting portraits of local inhabitants and scenic views of the Left Bank, such as "Rue St. Michel."

A significant and enduring friendship for Jones and Celine Tabary developed at the Academie Julien. Jones said, "She became like a sister; I forgot I was Black." Tabary and her family introduced Jones to "the life of the people and therefore I have a great love for France."

During 1937 and 1938, Jones produced

so prolifically that this period is often considered her "vintage years."

"I was shackle free and I forgot I was a person of color," she poignantly recalls. "I was accepted as an artist." She exhibited at the Galerie Charpentier and Le Salon des Artistes Francais.

When Jones discovered African masks in the art galleries, she was inspired to paint "Les Fetishes." "My French professors couldn't understand this painting," she said, "and I had to remind them that Cubism is influenced by African art, which is my heritage."

When Jones returned to Boston, she had her first solo show at the prominent Vose Gallery. Her Parisian street scenes and portraits were well received and reviewed in the leading Boston newspapers, which was an unusual success for a Black artist in the U.S. in those years.

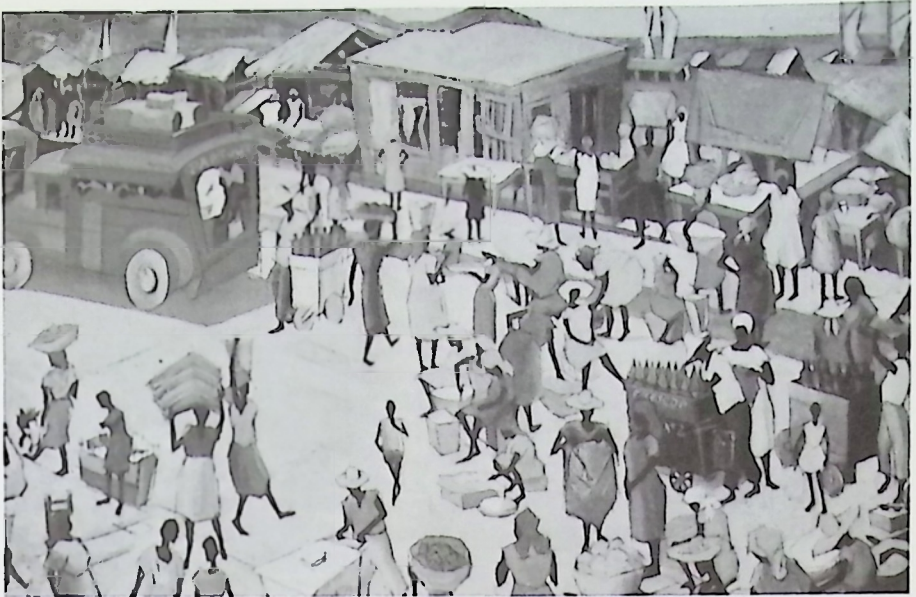
In 1940, Jones asked her Parisian friend Tabary to come to the United States for a brief visit, which lasted for seven years due to the outbreak of World War II. They lived and painted together in Washington, D.C., and their studio-home was referred to as "Petite Paris."

Tabary frequently took Jones's work for her to competitive exhibitions at the Corcoran and other institutions where Jones subsequently won many prizes that probably would have been denied her if they had known she was Black.

After 1946, Jones returned to France each summer to paint panoramic views of the southern Mediterranean region.

In 1952, Jones became briefly engaged to Eric Fehr, a Hungarian painter. Even in Paris, Jones and Fehr experienced the sting of racism when they were seen together by U.S. tourists. An incident she told me about took place while she was painting outdoors and surrounded by a crowd of onlookers, several curious tourists came by. "Only a nigger" was their comment.

Fehr was undaunted in his commitment to marriage, but Jones felt compelled to end their relationship after she met Louis Vergniaud Pierre Noel, a Haitian graphic designer. "He was so handsome and tall," Jones fondly recalls, "like a bright light." They married in 1953 and she went with Noel to Haiti.



Haitian Scene, 1961 - oil

That summer President Magloire of Haiti commissioned Jones to do a series of paintings on Haitian life. For Jones this first visit to Haiti was also the beginning of another long and productive love affair, this time with the Haitian people and culture. The 30 paintings that she produced were exhibited at the Pan American Union in Washington, D.C. Jones also taught Saturday classes at the Art Center.

In Haiti, Jones's palette became brighter, and she incorporated many of the *veve* or voodoo symbols in her paintings. Voodoo religious beliefs dominate Haitian life and represent a merging of Catholicism and African cosmic views and practices. "*Veve*," or a white linear symbolic pattern, is created by sprinkling flour on the earthen floor by a voodoo priest during ceremonial rituals. The *veve* and its usage can be compared to the sand paintings created by Navajo medicine men. These abstract linear *veve* designs were integrated into many of Jones's rice paper collages and the painting, "Moon Mask."

Jones and Noel rotated each year between Jones's home in Washington, D.C., where she continued to teach at Howard University; Jones's family's

vacation home at Martha's Vineyard; and Noel's home in Haiti. At each location, they maintained their separate studios.

In Haiti, Jones felt the strong ties with Africa, "the mother country." When painting, Jones says, "I put my whole feeling from within on that canvas." She focuses upon one painting at a time, and feels free to make changes as she develops her themes.

At Howard University, Jones's teaching and painting careers were tainted with sexist politics. "Why do you want to compete with men?" the art department chairperson said to her. "I don't want you to do any oil painting. Stay with water color. James Porter is the oil painter on our faculty."

"My drive was strong, and I was determined to be a painter in the media of my choice," Jones says, but her teaching assignment remained in water color.

Jones used to advise her students, "Marry your art." And she set a good example. "Unlike many teachers of art," said Howard University Art Department Chairman Jeff Donaldson in 1972, "Lois Jones has not neglected her own personal career. The value to a student of an instructor who maintains her career is immeasurable. Such an instructor," he

(continued on p. 40)

Daniel Hornstein



Conducts the Rogue Valley Symphony

by Kathleen Davis

On an unusually bright and crystal-clear New Year's Eve morning in the Rogue Valley, I interviewed Dr. Daniel Hornstein, a candidate for the position of music director of the Rogue Valley Symphony. He is presently conductor of the Minot, North Dakota Symphony, and I could almost detect an envious tone in his voice as we exchanged pleasantries over the phone about the weather in our respective environs. A change in winter weather, however, is only a small fraction of the reason that Dr. Hornstein has chosen to become one of the final four candidates who are making guest

appearances this winter with the Rogue Valley Symphony. A love of teaching and a desire to establish a teaching relationship with a small community orchestra have influenced Dr. Hornstein to consider the Rogue Valley as a possible future home. An interest in searching for that elusive "quality of life," (a phrase that Dr. Hornstein described as "hackneyed but important") has also entered into his decision to consider Oregon as an attractive place to live and work. "Remember," cautioned Dr. Hornstein, "not only are you looking at me as a possible music director, but I am also looking at you as a possible home. Neither one of us is entirely sure we want the other."

Dr. Hornstein is eminently qualified to be a candidate for the Rogue Valley Symphony's music director. He received his doctorate in music education at the end of the summer of 1986 from North Texas State University, having completed his dissertation on "Relationships Between Selected Musical Aural Discrimination Skills and a Multi-Variate Measure of Intellectual Skills." But long before graduate work was even begun, Dr. Hornstein's love of and enthusiasm for music directed his life.

Dr. Hornstein is a North Dakota native, having grown up in Rugby, North Dakota, the son of the weekly newspaper editor and the school choir director. He began his musical studies on the euphonium (a baritone horn), a band instrument which rarely appears in orchestral scores. During his high school years he attended the Interlochen, Michigan, musical camp before graduating as a National Merit Scholar. Dr. Hornstein attended Michigan State University to study euphonium with Leonard Falcone. Gathering numerous awards and honoraries there, he graduated after only three years of residence *Summa Cum Laude* and a member of the Honors College. It was then the time of the Vietnam War, and Dr. Hornstein entered the service as the euphonium soloist of the United States Air Force Band in Washington, D.C. During his time with the Air Force, he often performed in the White House as well as in every American state and around the world.

Also during his enlistment, Dr. Hornstein earned his master's degree in orchestral conducting at the Peabody Conservatory, working with Leo Mueller of the Vienna

State Opera. Upon his discharge he became conductor of the Georgetown Symphony in Washington. He has since conducted the Alexandria (MN) Symphony, the Arlington (TX) Symphony, the East Texas Symphony, the Metropolitan Symphony (Dallas, TX), and the Garland (TX) Symphony as well as appearing as a guest conductor and teaching at the public school level and three different universities. He now lives in Minot with his wife, Julie and his children Hans and Miriam.

The "quality of life" to which Dr. Hornstein referred includes an opportunity to abandon the peripatetic life of a traveling conductor and to live more as a "teacher, not a maestro. I prefer," he added, "a stable home life where my family can settle down."

Dr. Hornstein's hopes and plans for the growth of the community orchestra involve relying on his business skills gained as a graduate student in business at the University of Texas at Arlington. "You can get a lot more support from the business community if you understand business concerns. It is important to point out something I learned in Texas from the National Endowment of the Arts. For each dollar spent on locally-produced arts, \$3.58 is generated within the community. In other words," emphasized Dr. Hornstein, "buy local."

Enthusiasm for the development of a small community orchestra extends to Dr. Hornstein's attitude towards rehearsal techniques:

In a community orchestra where everyone is trying their darndest, it is important to lead without tantrums or insults. I've learned by negative example that the conductor needs to value the orchestra where everyone is giving their best. The director who can bring out melodic interest, who can point out the exposed areas, can make the most efficient use of rehearsal time.

Indeed, it was in order to improve rehearsal techniques that Dr. Hornstein began his study of the cello at the Peabody Conservatory: "I knew I had to be familiar with string technique in order to communicate more efficiently with the strings. For example, in a recent preparation of a Vivaldi piece the orchestra had a dotted eighth pattern that was in danger of being presented as triplets. I suggested that the players bow 'off the string in the middle' in order to preserve the crispness of sound — those kinds of technical terms are particularly helpful to string players."

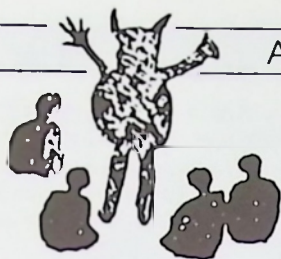
Maximum use of the small orchestra's abilities is also a consideration in Dr. Hornstein's choice of repertoire:

Though the responsibility is there to introduce some new music, the basic 300-400 better known works are what the community likes. The more obscure or very new music is difficult both to perform and to sell; therefore, I tend to program towards the standard repertoire. In fact, there are the terrible three that should *never* be performed by the community orchestra: Tchaikovsky's *Romeo and Juliet*, Dvorak's *New World Symphony*, and Strauss' *Till Eulenspiegel's Merry Pranks*. All are tempting and appealing, but much too difficult.

The program for the February concert includes the Dvorak *Carnival Overture*, a "good curtain riser, eminently suitable as an opening number," followed by Debussy's *Prelude to the Afternoon of a Faun* in which Phebe Kimball will have a flute solo. Then the winner of the young artist competition — either a pianist or a violinist — will be featured. The last piece will be Beethoven's *Fifth Symphony*. The Rogue Valley Symphony has never performed the *Fifth Symphony* so this concert will be of special interest to symphony supporters. The concerts will take place in Grants Pass on February 26th, in Medford on February 27th, and in Ashland on February 28th.

Rogue Valley residents can hope again for clear weather as well as clear vision in their continuing search for a new musical director.

Kathleen Davis teaches English at St. Mary's High School.



Looking at Coyote, Looking at Yourself

by Thomas Doty

Coyote (properly pronounced Ki-ótee) is alive and well and living in Ashland, Rogue River, Gold Beach, Klamath Falls, Hornbrook — just to name a few. He's been around for thousands of years and he's still around today, still doing all the raunchy things he's always done, and still doing a few good things.

To the Native American people of southern Oregon and northern California, Coyote has always been, and still is, a trickster. He and all his trickster friends — Blue Jay, Koomookumpts, Daldal, Crow and Raven — have managed to survive a multitude of cultural changes, because, like their Native creators, they have honed to a point the fine art of adaptation. Despite the ranchers and their high-tech extermination attempts, Coyote is still around and as clever as ever.

Coyote as trickster appears in Native myths all over the country, complete with split personality. He is a fool. He breaks the rules, he's funny and you can't get rid of him. Ask any rancher and he'll tell you the fellow's unkillable. The only way to get rid of Wile E. Coyote on Saturday morning cartoons is to turn your TV off. But despite all his antics — and this is where TV's Coyote comes up short — he always brings something important to the people, even if he doesn't intend to. That makes him a creator as well. Coyote brought us Crater Lake and good sex and tobacco. But he's also responsible for certain politicians having big mouths as well as for death coming into the world. That was a bad year.

Western-European people have tended to misuse several of Coyote's gifts to Native American people. Take tobacco, for instance. Any Indian will tell you, "That's right. Coyote brought us tobacco and we in turn gave it to the white people. But when we gave them tobacco, we only gave them the bad part. We kept the good part for ourselves." It never was that Old Time Indians died of lung cancer.

Coyote's split personality also makes him human. All people have these two sides to them. Some of us are more creative than foolish, others more foolish than creative, and in most of us the emphasis shifts from day to day, even minute to minute.

Modern people seem to have a problem pinning down who this Coyote fellow really is. Is he the animal? Is he the myth character? Perhaps a combination of the two? I used to say coyote (ki-ot) when I meant the animal and Coyote (Ki-ó tee) when I meant the character. But then I went searching and found that my distinction was too simplistic. There are many crossovers. Sometimes the animal is a shadow of the character and sometimes it works the other way around. Evaline Seonchin, a Modoc Indian, said it well: "When it appears that many coyotes are howling at night, it is really just one." Like human people, Coyote has many moods, many voices.

Sound complicated? It's not, really. If you want to figure out Coyote, just take a look at yourself. Remember all the pranks you've pulled. Remember your good deeds. Then you'll understand Coyote, fool and creator at the same time. He's simple. He's complicated. He's everything between. At the least, he's very human . . . just like you.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest, and the author of several books on the Native people of southern Oregon and northern California.



The Mendelssohn String Quartet

by Barbara Ryberg

Winter is a perfect season for chamber music listening because it encourages the desire for closeness and intimacy, which happen to be important ingredients in this highly civilized musical genre. So far this season we have heard the Tokyo String Quartet, The Trio Concertante, and soon we will hear the Mendelssohn group. Quartet-in-Residence of the Santa Fe Chamber Music Festival and the Hebrew Arts School in New York. Members include Laurie Smukler, violin; Nicholas Mann, violin; Ira Weller, viola; and Marcy Rosen, cello.

Ms. Smukler is a frequent guest artist at Lincoln Center and has performed in the distinguished company of Jean-Pierre Rampal, James Levine, Kathleen Battle and others.

Mr. Mann has performed as soloist with the St. Louis Symphony and the Juilliard Orchestra. He has also appeared as a soloist at Chicago's Ravinia Festival, as well as in collaboration at Aspen with Itzhak Perlman, Pinchas Zuckerman and Lynn Harrell.

Mr. Weller has toured with orchestras throughout the United States, Canada, Japan and the Soviet Union, and has been the recipient of awards from the Paderewski Foundation and the Martha Baird Rockefeller Fund for Music.

Ms. Rosen has performed with the Philadelphia Orchestra, Dallas Symphony and others as soloist, and in recitals at Carnegie Hall, the Kennedy Center, and on major series in such cities as Boston, San Francisco, and Toronto. She is the winner of numerous competitions.

All the groups appearing as part of the Chamber Music Concerts series have come with high critical praise, both as individual performers and as ensembles, which is as it should be. But, something I think is of special interest, is that we have such a wide choice. That fact leads to some thoughts about the state of music today.

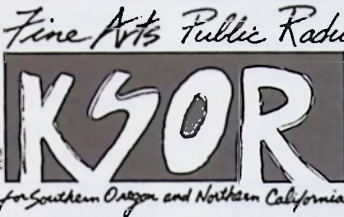
During the golden days of the Austro-Hungarian empire when so much chamber music was composed, it was mostly performed in royal salons or in the cafés of Vienna and Bohemia, aglow with conversation, good food and drink. When reading of those performances I sense a spontaneity about them nurtured by curiosity about the musical ideas being tested, as much as by how the music would sound. In addition to curiosity, however, was something even more essential, and I like to think that it was a commitment to new music. I also like to think it is that same commitment which today's chamber music groups share with the past.

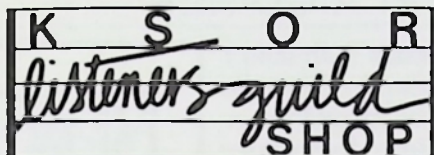
The Trio Concertante performed a work by Kupferman; the Tokyo String Quartet often performs work by Hosokawa; and now the Mendelssohn Quartet will perform a work by the Israeli-born American composer, Shulamit Ran.

Though we lack cafés such as the Bogner and the Greco of Schubert's and Mendelssohn's day, where so much of their music was played and discussed for the first time, and we certainly don't have any royal benefactors around, we do still have something of the spirit of that period. I think what drives that spirit is the new

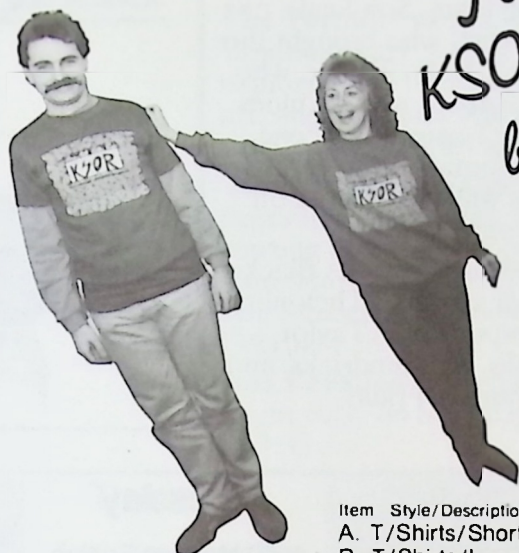
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AGNESS • ALGOMA • ALLEGANY • ALTAMONT • ARAGO • APPEGATE • AZALEA • ASHLAND • BANDON
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 BROOKINGS • BROWNSBORO • BUTTE FALLS • CAMAS VALLEY • CANYONVILLE • CHEMULT
 CARPENTERVILLE • CORNUITT • CAVE JUNCTION • CENTRAL POINT • CHARLESTON •
 CHILOQUIN • COALEDO • COOS BAY • COTTONWOOD • CRATER LAKE • CRESENT LAKE JUNCTION
 COQUILLE • DIAMOND LAKE • DAYS CREEK • DAIRY • DAVIS CREEK • DILLARD • DIXONVILLE • DORA
 DELLWOOD • DRAIN
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 MYRTLE CREEK
 MYRTLE POINT
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 WONDER • WORDEN • ZIG ZAG • AGER • ALTURAS • BARTLE • BIG BEND • BURNEY • CANDY • CASPAR
 CASTELLA • CASTLE CRAO • CRESCENT CITY • DAVIS CREEK • DORRIS • EDGEWOOD • DUNSMUIR • ETNA
 FALL RIVER MILLS • FT. DICK • FT. JONES • GASQUET • GERBER • ORENADA • GREENVIEW • HAWKINSVILLE
 HENLEY • HILT • HORN BROOK • INDOOT • KLAMATH • KLAMATH RIVER • KNEELAND • LAKE SHASTA
 LITTLE SHASTA • LOOKOUT • MACDOEL • MC ARTHUR • MC CLOUD • MONTAGUE • MTHEBROOK
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Item	Style/Description	Price + Ship/Handle
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C.	Sweatshirt - Long sleeve	16.00 each + 2.50
D.	Sweat Pants	15.00 each + 2.50
E.	Sweatshirt & Pants Set	30.00 set + 3.00

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 Ashland, OR 97520

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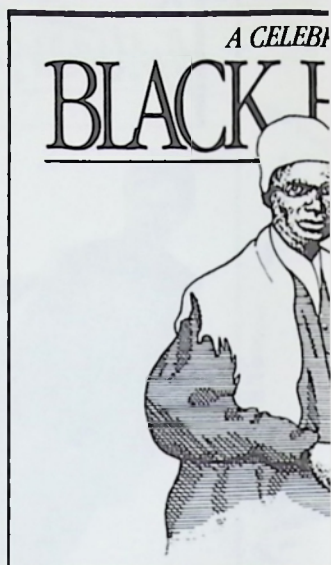
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PROGRAMS & SPECIALS AT A GLANCE

Horizons observes Black History Month with a four-part series, "A Listeners Guide to the Blues," hosted by B.B. King. Each of the four programs focuses on a different facet of the blues, featuring a representative artist, among them, Son Seals, one of the great Southern blues artists who brought the music to Chicago's South Side; Koko Taylor, who will be featured on a program about women blues singers; John Copeland of the Texas blues scene, and Lowell Fulson from California. *Horizons* airs Tuesdays at 4 pm. The series will be repeated on Saturday's Blues Show at 10 pm.

American Jazz Radio Festival also observes Black History Month with an all-star salute to Thelonius Monk featuring Dizzy Gillespie, Billy Taylor, Wynton and Branford Marsalis, Jon Hendricks, and Bill Cosby, in a special program on Friday, February 20, at 10:02 pm.



Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Micrologus	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:30 St. Paul Sunday Morning	10:00 First Concert	10:00 First Concert	10:00 First Concert
11:00 Audiophile Audition	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
12:00 Chicago Symphony	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 Toni Carr
2:00 Santa Fe Chamber Music	4:00 Northwest Week	4:00 Horizons	3:00 A New
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Fresh
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	4:30 Jefferson Daily
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All Things Considered
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:00 Dead Souls	9:00 Sound of Writing	6:30 Siskiyou Music Hall
	9:30 Dateline 1787	9:30 Hitchhikers Guide	7:00 Music
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:00 Vintage
	10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)	9:30 What's Jeev
			10:00 Ask Dr. Science
			10:02 Sidr On F
			11:00 Post Meridian (Jazz)

ATION OF ISTORY



Voices in Exile examines the flight of refugees from war-torn El Salvador, and their struggle to remain in the United States, in a series of four programs beginning on February 5 at 4 pm.

The Territory of Art, produced by the Museum of Contemporary Art of Los Angeles, examines, explores, and presents contemporary artmakers, art, and art issues in a new series which premieres on Thursday, February 26 at 9:30 pm.

The Metropolitan Opera begins at early times three times this month with Mozart's *Le Nozze di Figaro* starting at 10:30 am on February 7; Strauss' *Der Rosenkavalier* starting at 10 am on February 21; and Massenet's *Manon* starting at 10:30 am on February 28.

Jazz Revisited's program featuring Fats Waller will begin early on Saturday, February 21. It will air at 9:30 am.

Wednesday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited*
News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera*
Entertainment at Giggle Hall	2:00 Music From Europe	1:30 Eleanor Naylor Dana Music Series	2:00 San Francisco Symphony*
Music To You	4:00 Voices in Exile	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
Air	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
Session	5:00 All Things Considered	5:00 All Things Considered	6:00 A Prairie Home Companion
Programs Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
You Hall	9:00 Fourth Tower of Inverness	8:00 New York Philharmonic	10:00 The Blues
Memory	9:30 Stories From The Native Earth	10:00 Ask Dr. Science	
Radio	Territory of Art (Beg. Feb. 26)	10:02 American Jazz Radio Festival	
Ho!	10:00 Ask Dr. Science	12:00 Post Meridian (Jazz)	
Science	10:02 Jazz Album Preview		
Record	10:45 Post Meridian (Jazz)		
Meridian			

* See above and detailed listings for time adjustments.

SUNDAY

*by date denotes composer's birthdate

Weekend EDITION

—With Susan Stamberg—

6:00 am Weekend Edition

National Public Radio's weekend news magazine moves to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

9:00 am Micrologus

This weekly program of music from medieval, renaissance and early baroque periods, hosted by Ross Duffin, moves to Sunday.

9:30 am St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmeising Eye Surgery Center.

Program schedule to be announced.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music to acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass and Medford.

Feb. 1 Pipe Organ Today's program features recordings of pipe organs, which will certainly give your woofers a workout. Music includes works by Dupre, Vierne, Handel, Hesse and Clare Fischer. Interview today is with speaker designer Harold Beveridge.

Feb. 8 Re-Issues and Restorations This program features some remarkable restorations of early recordings, including a 1926 recording of Albert Coates conducting excerpts from Wagner's *Die Walkure*, as well as music by Scott Joplin, the Modern Jazz Quartet, and Tal Farlow.

Feb. 15 American Composers This program features music by Griffes, Copland,

Gershwin, Ives, John Knowles Paine . . . and Frank Zappa! John Sunier talks with Lincoln Mayorga of Sheffield Labs on the company's recording projects in the Soviet Union.

Feb. 22 Recent Releases New recordings this week of music by Vivaldi, Webern, Albeniz; also John Lewis' renderings of Bach, and the newest release by Mannheim Steamroller. This week's interview guest of Dr. Hy Kachalsky, president of the Audiophile Society of New York.

12:00 n Chicago Symphony Orchestra

A 39-week series of concerts under the baton of Music Director Sir Georg Solti and numerous distinguished guest conductors. Produced by WFMT, Chicago.

Feb. 1 Leonard Slatkin conducts *Prismatic Variations*, by Donald Erb; Liszt's arrangement of Schubert's Fantasy in C, Op. 15 ("The Wanderer"); and Shostakovich's Symphony No. 6, Op. 54.

Feb. 8 This week, Gunther Herbig conducts Mozart's concert aria, *Non piu, tutti ascoltai . . . Non temer, amato bene*, K. 490, *Exultate Jubilate*, K. 165; and Shostakovich's Symphony No. 7, Op. 60 ("Leningrad"). The soloist in the Mozart is soprano Edith Weins.

Feb. 15 Lorin Maazel conducts the *Benvenuto Cellini* Overture, Op. 23, by Berlioz; the Symphony in Three Movements, by Stravinsky; and the *Symphonia domestica*, Op. 53, by Richard Strauss.

Feb. 22 Sir Georg Solti conducts a diverse program, including Vivaldi's Concerto for Three Violins, Strings and Continuo in F; Hanson's Serenade for Flute, Harp and Strings; *Quiet City*, by Copland; Ibert's Concertino da Camera for Saxophone and Orchestra; and Beethoven's Symphony No. 5 in C Minor, Op. 67.

2:00 pm Santa Fe Chamber Music Festival

The Southwest's most distinguished chamber music festival makes its annual broadcast visit to KSOR, with programs from the 1986 festival, plus highlights from past seasons. Produced by National Public Radio.

Feb. 1 Cellist Nathaniel Rosen, pianist Alicia Schachter and violist Toby Appel are among the musicians performing works by Beethoven.

Feb. 8 Flutist Marya Martin, harpist Heidi Lehwald, violinist Ani Kavafian and pianist Jeffrey Swann are joined by other festival musicians in performances of music by Jolivet, Rachmaninoff, Liszt and Meyer.

Feb. 15 This concert is highlighted by Evelyn Lear's performance of Stephen Paul's *Letters from Colette*, which also features the Mendelssohn String Quartet, pianist Ursula Oppens and percussionist Gordon Gottlieb.

Feb. 22 Festival musicians perform works by Frederick Kuhlau, Bela Bartok, Alban Berg, and Johannes Brahms.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Feb. 1 Energy Possibilities with Tim Binder. Solutions for much of the world's energy needs are available now, if only some inventions with U.S. patents were made available widely. Binder has made a careful study of the issue and has published a book compiling numerous patented, non-fossil fuel energy devices.

Feb. 8 Music and Your Mind with Linda Keiser. For millennia, sound has been used to alter consciousness, and here Keiser, a musician, educator and counselor, speaks of a process which uses music to enhance mood and create balance.

Feb. 15 Gaia: The Living Earth with Jose Arguelles. Arguelles takes us on a whirlwind journey across time and space to provide a planetary vision of wholeness. His extraordinary discoveries of the secrets of the Mayan calendar contain profound relevance to our times (the Mayan calendar concludes in the year 2012).

Feb. 22 Daily Life as a Spiritual Exercise with Marsha Sinetar. Choosing a lifestyle which blends inner truth with daily life is possible, according to Sinetar, who has interviewed many everyday people living unconventional, simple, yet rich and satisfying lives.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

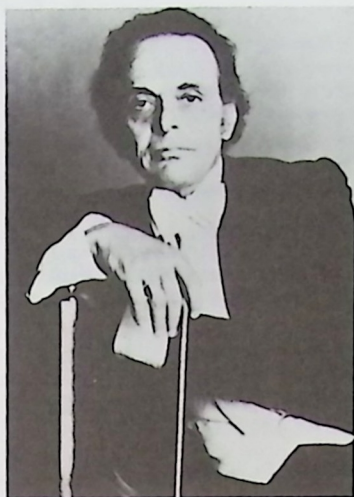
9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

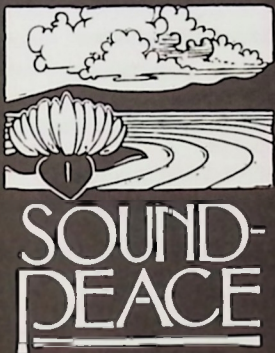
11:00 pm Music from the Hearts of Space

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



Lorin Maazel conducts the Chicago Symphony Orchestra on February 15.



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MONDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news with Annie Hoy.

6:57 am Russell Sadler's Oregon Outlook.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Feb. 2 BRAHMS: Six Piano Pieces. Op. 118

***Feb. 9** BERG: Violin Concerto

Feb. 16 HAYDN: Symphony No. 96 in D ("Miracle")

***Feb. 23** HANDEL: Musick for the Royal Fireworks

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

A new 39-week season of concerts by this world-renowned orchestra. Produced by WFMT in Chicago.

Feb. 2 Rafael Fruhbeck de Burgos conducts a concert performance of Falla's *El retablo de maese Pedro*, with tenor Philip Bologna, and baritone Douglas Lawrence; and *Don Quixote*, by Richard Strauss.

Feb. 9 Rafael Fruhbeck de Burgos conducts Ibert's *Escapes*; Schumann's Piano Concerto in A Minor, Op. 54; and Bartok's Concerto for Orchestra. The piano soloist is Alicia de Larrocha.

Feb. 16 Riccardo Muti conducts the Festival Overture, Op. 96 by Shostakovich; Prokofiev's Piano Concerto No. 2 in G Minor, Op. 16, with soloist Laura de Fusco; and Tchaikovsky's Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams").

Feb. 23 Esa-Pekka Salonen conducts Haydn's Symphony No. 99 in E-flat; Tippett's Piano Concerto, with soloist Emanuel Ax; and Sibelius' Symphony No. 5 in E-flat, Op. 82.

4:00 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff, and hosted by Tom Olbrich.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 2 RESPIGHI: Church Windows CD

Feb. 9 BEETHOVEN: Symphony No. 3 ("Eroica")

Feb. 16 BERWALD: Septet

***Feb. 23** HANDEL: Water Music Suite in F CD

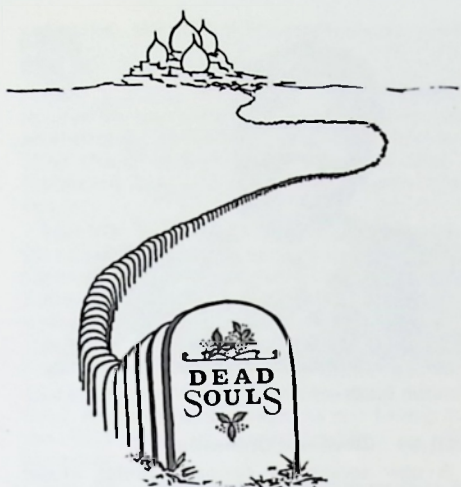
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S.O.S.C. staff tuner

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9:00 pm Dead Souls

A dramatization of one of the most unusual classics in Russian literature: Nicolai Gogol's *Dead Souls*. The nine-part radio drama recounts the bizarre tale of a cashiered bureaucrat who uses the names of dead serfs as collateral for an immense loan.

Feb. 2 Chichikov visits the estate of Sobakevich, a man who devours entire pigs as he rails against humanity.

Feb. 9 Chichikov visits the decaying estate of a likewise decaying Plushkin. Using every persuasive power at his command, he succeeds in obtaining the ghostly serfs.

Feb. 16 Now the owner of hundreds of serfs, Chichikov is wine and dined by local officials who haven't the slightest idea that the serfs are all dead.

Feb. 23 Chichikov attracts the attention of the town's eligible young ladies, and is the guest of honor at the governor's ball where it is revealed that his newly acquired serfs are dead.

9:30 pm Dateline 1787

This series produced by the National Radio Theatre of Chicago introduces you to the drama and excitement of the Constitutional Convention.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

Local broadcast funded by the Gateways Program of Douglas Community Hospital of Roseburg.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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TUESDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional news with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

*Feb. 3 MENDELSSOHN: Symphony No. 4 in A ("Italian") CD

Feb. 10 SHUMANN: Symphony No. 5

Feb. 17 BACH: Sonata No. 2 for Violin Solo CD

Feb. 24 JANACEK: Sinfonietta

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.



Veteran blues artist, B.B. King

2:00 pm Cleveland Orchestra

A new season of concerts under Music Director Christoph von Dohnanyi.

Listings not available at press time.

4:00 pm Horizons

This series from NPR focuses on the lives, cultures and problems of the many minority groups in America. In February we observe Black History Month with a four-part series called "A Listeners Guide to the Blues."

Feb. 3 Host B.B. King introduces singer/songwriter Son Seals, one of the great Southern blues artists who brought the music to Chicago's South Side.

Feb. 10 B.B. King focuses on women blues singers, with particular emphasis on the artistry of the Memphis-born blues shouter, Koko Taylor.

Feb. 17 This program profiles Johnny Copeland and the Texas blues scene.

Feb. 24 The blues in California was characterized by mellow crooning and guitar playing, which are heard as B.B. King profiles the career of Lowell Fulson.

(NOTE: These programs will be repeated on the Blues Show, Saturday nights at 10:00 pm.)

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 3 MOZART: Duo in G for Violin and Viola, K. 423

Feb. 10 CANTELOUBE: Chants d'Auvergne: Fifth Series CD

Feb. 17 ANON: Carmina Burana

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Feb. 24 BRUCKNER: Symphony No. 4 CD

9:00 pm The Sound of Writing

Feb. 3 "The Wimp" by Tess Gallagher regales listeners with a story about a woman and her wimpish husband. And in Jim Heynan's "Sad Hour," there's a plot afoot to clear a restaurant between dinner and after dinner hours.

Feb. 10 In Routh Doan MacDougall's "The Blueberry Bouquet," an old woman enlists help to harvest the blueberries on her hill. "The Ambassador" by Alan Ziegler tells the story of a man whose old college roommate is dying.

Feb. 17 In "You Can't Go Broke on a Small Profit," by Perry Glasser, a father and son share a winner for the first time in their difficult lives. A young father takes his son fishing for the first time in "Heiroglyphics" by Bill Meissner.

Feb. 24 A man and his wife are splitting up selling the things they bought together in "Garage Sale," by Henry Carlile. A woman takes her son to visit his sick friend in the hospital in "When the Rabbit Falls Out of the Box," by Carol Frost.

9:00 pm Hitchhiker's Guide to the Galaxy

KSOR continues a repeat of this science fiction comedy series, produced by the BBC.

Feb. 3 It is revealed to Arthur that the destruction of the world was an experiment run by mice. In fact all that business about eating cheese and squeaking was a front to disguise their experiences.

Feb. 10 Arthur Dent, having been sent to find the Ultimate Question of Life, the Universe and Everything, finds himself cornered by two Humane Cops who, it turns out, aren't really that humane.

Feb. 17 Arthur Dent and his companions commandeer a stolen spaceship and are followed by an enormous fleet of black battle cruisers. Amid their escape, Dent is stranded on Earth, two million years before its destruction by the Vogens.

Feb. 24 Zafod, in search of a mysterious Mr. Zaniwhoop, is attacked and captured by the Frog Star Fighters, who carry him off to Frog Star, the most totally evil place in the galaxy.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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W E D N E S D A Y

*by date denotes composer's birthdate



Marilyn Horne performs on Carnegie Hall Tonight, February 11 at 2:00 pm.

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Feb. 4 PROKOFIEV: Violin Concerto No. 2 in G. Op. 63

Feb. 11 SCHUBERT: Octet CD

Feb. 18 BEETHOVEN: Sonata Op. 3, No. 2 in C

Feb. 25 BEETHOVEN: Piano Trio No. 3 in C

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Feb. 4 Paul Dunkel conducts the American Composers Orchestra in *Statements*, by Aaron Copland; and William Schuman's *Symphony for Strings* (Symphony No. 5).

Feb. 11 Soprano Marilyn Horne, accompanied by pianist Martin Katz, performs songs and arias by Vivaldi, Mahler, Handel, and others.

Feb. 18 Pianist Rudolf Firkusny and cellist Lynn Harrell perform Debussy's *Sonata for Cello and Piano*; and the *Sonata No. 2 in F*, Op. 99 by Brahms.

Feb. 25 Lorin Maazel conducts the Vienna Philharmonic in performances of Mozart's *Symphony No. 40 in G. K. 550*; and *The Firebird* by Stravinsky.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Feb. 4 Dr. Barbara Berry joins Roland Nadeau for a discussion and analysis of Franz Schubert's song cycle *Die Winterreise*, written in the year of the composer's death.

Feb. 11 Guest host Bob Winter presents a program on the violin in jazz, featuring jazz violin greats Stephane Grappelli and Joe Venuti.

Feb. 18 Kathleen Supove is the guest in a program focusing on the music of Liszt, Debussy, Messiaen, Bartok, Bacewicz, Rzewski, and Woolf.

Feb. 25 Roland Nadeau examines the *Concerto No. 1 for Piano and Trumpet*, Op. 35, by Dmitri Shostakovich.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

Feb. 4 Grammy Award-winning jazz vocalist Bobby McFerrin discusses his unaccompanied jazz vocal improvisations.

Feb. 11 Writer Pat Conroy discusses how his novels, *The Great Santini*, *The Lords of Discipline*, and *The Prince of Tides*, parallel his life as the son of a strict Marine fighter pilot.

Feb. 18 Author and illustrator Maurice Sendak discusses children's literature and his own childhood.

Feb. 25 P.D. James, the "Queen of Crime," discusses her mystery novels, and reads from her latest bestseller, *A Taste for Death*.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 4 GRIEG: Piano Concerto in A, Op. 63

Feb. 11 TCHAIKOVSKY: Violin Concerto

Feb. 18 BRAHMS: String Quartet in B,
Op. 67

Feb. 25 SCHUMANN: Fantasie in C, Op. 17

7:00 pm Music Memory

Feb. 4 DEBUSSY: Prelude to the
Afternoon of a Faun

Feb. 11 IVES: "Putnam's Camp"

Feb. 18 ELLINGTON: "Subtle Lament"

Feb. 25 DAVIDOVSKY: *Synchronisms No. 6*

*Funded by Hampton Holmes Real Estate of
Ashland.*

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama
and entertainment in radio's "Golden Age."

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs
and country house-weekends, *What Ho! Jeeves*
romps through 29 half-hour episodes
chronicling the delirious misadventures of the
addle-brained man-about-town Bertie Wooster
and his ever-resourceful valet, Jeeves. These
BBC adaptations of P.G. Wodehouse's im-
mortal stories star Sir Michael Horden as
Jeeves and Richard Briers as Bertie, along
with a stellar cast of British actors. This month
we continue the story, "Jeeves and the Feudal
Spirit."

Feb. 4 *Anatole is Insulted* Bertie advises
Tuppy to feign loss of appetite to impress
Angela, and similarly advises Aunt Dahlia, who
hopes to touch her husband for several
hundred pounds.

Feb. 11 *Getting Gussie Going* Gussie
Fink-Nottle wishes he were a newt, while
Bertie strolls with Madeline Bassett, speaking
of love and aching hearts.

Feb. 18 *The Romance of Tuppy Glossop*
Tuppy meets Angela in the larder, whereupon
a fairly painful scene ensues; Tuppy overhears
and assumes the worst until Bertie insists that,
far from seducing Angela in Cannes, he was
actually in love with "that Bassett disaster."

Feb. 25 *Gussie Presents the Prizes* Primed
by spiked juice on top of neat whiskey, Gussie
proposes to Madeleine on his way to present
the prizes at Market Snodbury Grammar
School.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts
this series tracking trend in the jazz world.

*Local funds by Sheckells Stereo of Grants
Pass and Medford.*

Feb. 4 Saxophonist Roscoe Mitchell of the
Art Ensemble of Chicago guides listeners
through the colors and movements of avant-
garde composition — and with Ben, discusses
his records, including *An Interesting Breakfast
Conversation*.

Feb. 11 Composer and pianist Clare Fischer
discusses several current examples of the
"Latin-ization" of jazz standards.

Feb. 18 Pianist, singer and songwriter
Dave Frishberg tells the stories behind the
songs "I'm Hip," "Blizzard of Lies," and "Sweet
Kentucky Ham," and talks with Sidran about
recordings by Blossom Dearie and Nat "King"
Cole.

Feb. 25 Horace Silver, who is well known
for his amazing piano prowess, shares his
insights into music's healing power, and dis-
cusses new recordings by the Seventh Avenue
Band by OTB (Out of the Blue).

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

Chata is for Sweethearts

Join us on Valentine's Day!
We'll provide an intimate
atmosphere and a tantalizing
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THURSDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional news with Annie Hoy

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Feb. 5 DOHNANYI: Piano Quintet in C, Op. 1 CD

Feb. 12 RIMSKY-KORSAKOV: The Tale of Tsar Saltan

Feb. 19 FRANCK: Symphony in D

Feb. 26 STRAUSS: *Death and Transfiguration*, Op. 24

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Feb. 5 The Hilversum Radio Philharmonic, the Berlin Philharmonic, the National Orchestra of Spain, and the LaSalle Quartet perform works by Juan Cristostomo Arriaga, Silvestre Revueltas, Ernesto Halffter, Gielen, and Ravel.

Feb. 12 The Berlin Radio Symphony Orchestra, the Barcelona City Orchestra, the Hilversum Radio Philharmonic, and the Hungarian State Symphony Orchestra perform works by Bartok, Roberto Gerhard, Milhaud and Bernstein.

Feb. 19 The Berlin Radio Symphony Or-

chestra, the National Orchestra of Spain, and the Stuttgart Radio Symphony Orchestra perform works by Mozart, Turina, Rossini, and Brahms.

Feb. 26 The Berlin Philharmonic and the Joachim String Quartet perform works by Beethoven and Borodin.

4:00 pm Voices in Exile

A series of four programs which examines the flight of refugees from war-torn El Salvador, and their struggle to remain in the U.S.

Feb. 5 *Inside the Volcano* Salvadorans speak out about life and death in their homeland.

Feb. 12 *North of the Border* This program tells the story of the more than half-million Salvadorans who have fled to the U.S. to escape violence in their country.

Feb. 19 *In Search of Asylum* An examination of immigration problems faced by Salvadorans.

Feb. 26 *Sanctuary* A look at the sanctuary movement for refugees.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 5 SHOSTAKOVICH: Symphony No. 5 CD

Feb. 12 GRIEG: String Quartet in G, Op. 27 CD

*Feb. 19 BOCCHERINI: Quintet for Guitar and Strings No. 1 in E

Feb. 26 HAYDN: Symphony No. 63 ("La Roxelane")

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9:00 pm The Fourth Tower of Inverness

A reprise of this popular fantasy-drama series, produced by ZBS Media follows the adventures of Jack Flanders as he solves the mystery of the mountaintop Victorian mansion known as Inverness.

Feb. 5 The Alfa Wave Intercom Once Jack succeeds in tapping the powers of his mind, he finds the entrance to the ghostly sphere.

Feb. 12 Jack, Please Come Back Entering the realm of the mystical fourth tower, Jack begins losing control of his senses.

Feb. 19 Green Eyes The yellow brick road inside the fourth tower leads Jack into the lair of the dreaded, demented demon dwarves.

Feb. 26 Whose Eyes Did the Dragon Have? Venturing beyond the oval mirror into the mysterious fourth tower, Jack discovers the exotic lake where an alluring beauty beckons.

9:30 pm Stories from the Native Earth

Storyteller Thomas Doty is featured in this reprise of his popular series of stories and myths of the original inhabitants of southern Oregon and northern California.



**9:30 pm The Territory of Art
Beginning February 26**

This series examines, explores, and presents contemporary artmakers, art, and art issues. Produced by the Museum of Contemporary Art of Los Angeles, and hosted by Eric Bogosian.

Feb. 26 The Ant Concludes Lee Breuer and Bob Telson, who collaborated on *The Gospel at Colonus*, join together for this, the conclusion of Breuer's epic poem about a samurai. A contemporary opera that relates human activity to that of an ant colony, it features actress Ruth Maleczek, with Afro-Caribbean music composed by Bob Telson and performed by Little Village.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:50 pm Post Meridian

Jazz for the late night. Your requests are always welcome.

2:00 am Sign-Off



Come to Bandon during Storm Watching Season, feel the wind on your face, taste the salt spray on your lips and thrill to the crashing waves and the power and fury of a stormy sea! Then duck into one of our warm quaint shops, have a cup of hot coffee at one of our fine restaurants and be sure to attend these special events:

Events: Feb. 2 - Champagne reception for 1987 re-opening of 230 Second Street Gallery with all-artist show, 230 Second Street Gallery, Oldtown 4-7 p.m.

Feb. 8 - Danny Carnahan & Robin Petrie, new acoustic music and Pepino D'Agostino, guitar - HARBOR HALL 8 p.m.

Bandon Stormwatchers Free Programs at Community Center in City Park - Saturdays at 3 P.M. listed below:

Feb. 7 "Shipwrecks of the Pacific Coast," by Victor West

Feb. 14 "History of Bandon Cranberry Bogs," by Idell Panter

Feb. 21 "The Night Bandon Burned," by Curt Beckham

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FRIDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Feb. 6 RUTTER: Requiem CD

Feb. 13 SCHUMANN: Kreisleriana CD

Feb. 20 MOZART: Bassoon Concert CD

Feb. 27 COPLAND: Four Dance Episodes from *Rodeo*

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm The Eleanor Naylor Dana Music Series

Concerts from the 1986 Vienna Festival and the 1986 Salzburg Festival, two of the world's finest music festivals.


Feb. 6 The Austrian Radio Symphony Orchestra and choir perform a program of contemporary music, including the world premiere of a yet unnamed orchestral work by Durko; *Melancolia I*, for Clarinet, Harp, and Strings by Birtwistle; and *Missa Est* for Soloists, Two Choirs and Three Orchestral Groups (World Premiere), by Eder.

Feb. 13 Mezzo-soprano Marilyn Horne and pianist Martin Katz perform a program of songs by Schubert, Barber, Respighi, Verdi and Wolf.

Feb. 20 The Varsovia Quartet performs Mozart's Quartet in D, K. 575; Lutoslawski's Quartet (1964); Am Grabe Richard Wagner, by

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Liszt; and Beethoven's Quartet in F Minor, Op. 95.

Feb. 27 The Mozarteum Orchestra performs an all-Mozart program conducted by Hans Graf, including: Divertimento in F, K. 138; Piano Concerto in C, K. 503, with soloist Alicia de Larrocha; Concert Arias, with soprano Edith Wiens; and the Symphony in B-flat Major, K. 319.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Feb. 6 Twenty-one year old Michael Petrucci's combination of technical wizardry and emotional depth are demonstrated when he plays his own composition "The Prayer," and in a duet with Marian of John



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Coltrane's "Giant Steps."

Feb. 13 The versatile singer/pianist Judy Roberts plays a duet with Marian on "Honey-suckle Rose," and discusses topics ranging from sexism to Cole Porter.

Feb. 20 A pianist of dazzling complexity, Cecil Taylor plays his own compositions, and joins with Marian in a duet of Cole Porter's "Get Out of Town."

Feb. 27 The incomparable George Shearing pays a return visit, and collaborates with Marian on "We'll Be Together Again."

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford, Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Feb. 6 RODRIGO: *Concierto andaluz* CD

Feb. 13 BARTOK: *Concerto for Orchestra* CD

Feb. 20 RACHMANINOV: *Piano Concerto No. 3 in D* CD

Feb. 27 BRUCKNER: *Te Deum*

8:00 pm New York Philharmonic

Feb. 6 Klaus Tennstedt conducts Mozart's *Piano Concerto No. 25, K. 503*, with soloist Alicia de Larrocha; and Bruckner's *Symphony No. 7 in E*.

Feb. 13 Zubin Mehta conducts Haydn's *Oboe Concerto in C*, with soloist Joseph Robinson; Hindemith's *Violin Concerto (1940)*, with soloist Charles Rex; the *Concerto for Double-bass (1905)* by Koussevitsky/Gliere, with soloist Eugene Levinson; and Scriabin's *Symphony No. 4 in F-sharp Minor, Op. 30 "Poem of Ecstasy"*.

Feb. 20 Zubin Mehta conducts Bach's *Brandenburg Concerto in B-flat, BWV 1051*; Beethoven's *Second Piano Concerto*, with soloist Martha Argerich; and Hindemith's *Mathis de Mahler*.

Feb. 27 Zubin Mehta conducts the *Concerto for Nine Instruments*; Mahler's *Kinder-totenlieder*, with mezzo-soprano Marilyn Horne; and the *Symphony No. 2* by John Knowles Paine.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Feb. 6 The Vibration Society celebrates the musical legacy of the late composer-saxophonist Rahsaan Roland Kirk.

Feb. 13 The Vocal performance of Sathima Bea Benjamin, and the piano artistry of Randy Weston are featured.


Feb. 20 In a special program for Black History Month, an all-star salute to Thelonius Monk features Dizzy Gillespie, Billy Taylor, Wynton and Branford Marsalis, Jon Hendricks, and even Bill Cosby! Don't miss this week.

Feb. 27 Saxophone legend Dexter Gordon performs at New York's Village Vanguard, site of Dexter's "homecoming" in the mid-1970s.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



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SATURDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning. Includes:

8:30 am Diana Coogle Commentary

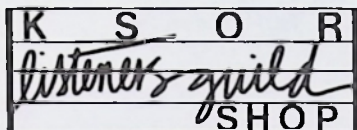
9:00 am Bioregional Report

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

9:57 am Calendar of the Arts

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.



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Feb. 7 Old and New Recordings of "On the Alamo" and "I Ain't Gonna Give Nobody None of My Jelly Roll," ranging from 1919 to 1946.

Feb. 14 Early Bunny Some early recordings by Bunny Berrigan, including two early takes of "I Can't Get Started."

Feb. 21 Fats Waller: Giants of Jazz Selections of notes from the Time-Life Giants of Jazz album on Thomas "Fats" Waller. (Note: This week, the program will begin at 9:30 am.)

Feb. 28 Rex Stewart on His Own Recording sessions by the trumpeter who spent so many years with Duke Ellington.

11:00 am Metropolitan Opera

Live from New York City, the complete broadcast season of the Metropolitan Opera.

National funding provided by Texaco, Inc. Local broadcast funded by Sun Studs of Roseburg, and Sun Plywood of Coos Bay.

Feb. 7 Le Nozze di Figaro by Mozart. James Levine conducts, and the cast includes Elisabeth Soderstrom, Kathleen Battle, Frederica von Stade, Jose van Dam, and Jorma Hynninen. (Note: This program begins at 10:30 am.)

Feb. 14 La Clemenza di Tito by Mozart. James Levine conducts, and the cast includes Carol Vaness, Tatiana Troyanos, and David Rendall.

Feb. 21 Der Rosenkavalier by Strauss. Jeffrey Tate conducts, and the cast includes Elisabeth Soderstrom, Brigitte Fassbaender, Barbara Hendricks, Denes Gulyas, Artur Korn, and Gottfried Hornik. (Note: This performance begins at 10:00 am.)

Feb. 28 Manon by Massenet. Manuel Rosenthal conducts, and the cast includes Catharine Malfitano, Neil Schicoff, David Holloway, and Ferruccio Furlanetto. (Note: This performance begins at 10:30 am.)

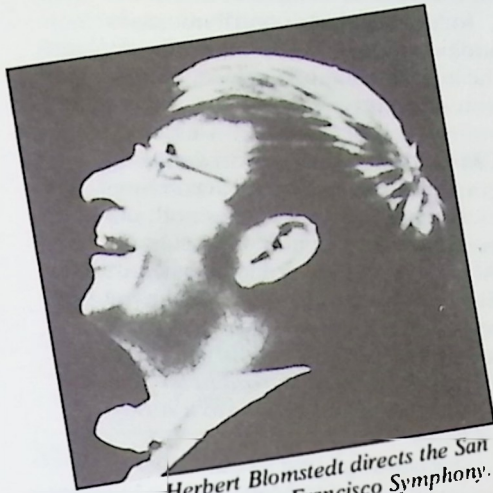
2:00 pm San Francisco Symphony Orchestra

KSOR brings you another season of broadcast concerts by the San Francisco Symphony, under the baton of Music Director Herbert Blomstedt. (Note: On days the Metropolitan Opera runs long, the San Francisco concert will be joined in progress.)

Feb. 7 Michael Tilson Thomas conducts Beethoven's Symphony No. 4 in B-flat, Op. 60, and the Glagolitic Mass, by Janacek.

Feb. 14 Herbert Blomstedt conducts Mozart's Symphony No. 41 in C, K. 551 ("Jupiter"); and Bruckner's Symphony No. 4 in E-flat ("Romantic").

Feb. 21 Leonard Slatkin conducts the Notturmo, for Strings and Harp, by Irving Fine; Bach's Concerto for Two Violins, Strings and Continuo, BWV 1043; and Shostakovich's Symphony No. 11 ("The Year 1905").



Herbert Blomstedt directs the San Francisco Symphony.

Feb. 28 Erich Leinsdorf conducts *Angels*, by Carl Ruggles; Schumann's Symphony No. 3 in E-flat, Op. 97 ("Rhenish"); the Symphony No. 4, by Martinu; and *The Moldau* by Bedrich Smetana.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts this weekly best from his daily Chicago radio series, including interviews and readings.

Feb. 7 American composer and pianist William Bolcom is featured.

Feb. 14 John Lee and Scott Anderson discuss their look at the anti-Communist League as described in their book, *Inside the League*.

Feb. 21 Jazz pianist Marian McPartland and her husband, jazz trumpeter Jimmy McPartland are featured.



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Feb. 28 Phil Roettinger, ex-U.S. Marine Colonel and former member of the CIA, discusses U.S. involvement in Central America.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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Lois Mailou Jones

explained, "is able continuously to infuse her basic knowledge with the insight that has been sharpened through continuous creativity."

Tired of being identified as a Black woman painter, Jones would prefer to be known as an American painter. "I have a great pride in my blackness," she says, "but I never want my work to be confined strictly to that category."

She did feel, however, that she should participate in "Black Art Shows," but she was not concerned about whether the pieces she exhibited portrayed the Black experience. "That's immaterial," she wrote, "so long as they meet the highest standards of the modern art world. The major focus is to achieve for Black Artists their just and rightful place as American Artists."

Although she produced a silk screen poster, "Homage to Martin Luther King, Jr.," to commemorate King's achievements, most of her work has remained free of political themes. "Don't get into politics; you can lose your head!" her husband advised in Haiti. "You're an artist."

After Noel died in 1982, their work was exhibited together at Boston Museum of the National Center of Afro-American Artists, "Lois and Pierre: Two Master Artists." Jones's work, which dominated this 1983 exhibit, was displayed chronologically. "It was like walking through my life history," she said.

After visiting several African countries in the early '70's, her work began to reflect influences of those trips. "Each time," she said, "I made a study of African designs and motifs and found them so inspiring that I've had to use them in part or in combination to create a work." Complex compositions, such as "Ubi Girl from the Tai Region" (1972), first appear to Jones as "an idea or a dream" that she jots down, and then develops as a color sketch. This well-thought-out, precise sketch is then transferred to the canvas, but, as she paints, she makes changes and adjusts her colors and forms. She tells me, "I work fast when I'm keyed up and I stay with it."

(continued from p. 17)

Her large canvases seldom take more than a week to complete.

Jones's scholarly contributions, in addition to painting and teaching, include the monumental task of documenting the historical and contemporary arts and crafts work of Africa with more than 1000 slides of major works, and biographical material on outstanding indigenous artists. This research made possible an exhibit of contemporary African art at Howard University in 1977. She has also continued to document the works of Haitian and Afro-American artists and recently published a book, *Caribbean and Afro-American Women Artists*, in conjunction with a series of slides.

She has a long list of more than forty art awards and The Metropolitan Museum of Art, the National Collection of American Art and the Corcoran Gallery of Art, are among the major collections containing Jones's work.

In 1980, Jones was honored by President Carter at the White House for Outstanding Achievements in the Arts, and she has received numerous honorary awards and three doctorates, the latest one from the Massachusetts College of Art in 1986.

The headlines of Jones's numerous exhibit reviews reveal much about our society as well as her artistic achievements: "Overdue Applause Greets Black Art," "Jones Illustrates the Plight of the Black Artist," and "Achievement Against the Odds." "Now Lois Can Pick Up Her Prizes in Person."

Marguerite Striar concludes in an *Essence Magazine* article.

It was never enough for her to revel in her own joy and solid accomplishment as an artist. She also had to educate, to bring together, to sponsor and encourage, to act as an artist-ambassador between her people and the white majority; between Americans and people of other countries; between artists and viewers. This has been her goal and her life-style.

Last year when she introduced Jones at a Women's Caucus award ceremony, Afro-American artist Faith Ringgold said, "We would hope that [your awards] would cause the New York art world to stop its business as usual and see you for what you are, an American artist . . ."

Indeed it has. One of her early paintings will be included in the 1987 opening exhibit of the National Women's Art Museum in Washington, D.C. Inclusion in this premier exhibit places Jones officially in the mainstream of American women's art, where she firmly belongs.

Betty LaDuke teaches art at Southern Oregon State College and is a regular contributor to the Guide.

Mendelssohn String Quartet

(continued from page 23)

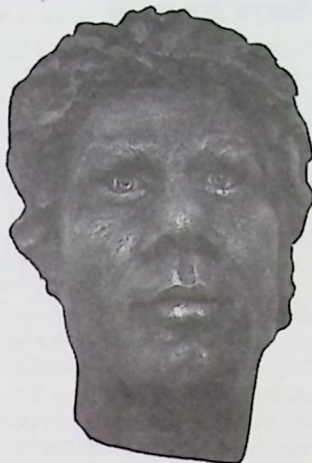
composition of chamber music itself, even though it isn't being written at the rate it was in the beginning. It is exciting to think about and even more exciting to participate in an event as vital and as promising as chamber music. In fact, sometimes when I think about all this, I can imagine that with our growing enthusiasm and box-office support, we might even bring back a café or two!

On Wednesday, February 4 at 8:00 in the SOSC Music Recital Hall, the Mendelssohn will play, in addition to Quartet in Three Movements by Shulamit Ran, Quartet in G Minor, No. 9 by Schubert and Quartet in E Minor, "From My Life" by Bedrich Smetana. Both these compositions have autobiographical sources: the tragedy of Schubert's approaching deafness, and the fervent nationalism of Smetana. Since I have not heard the Ran composition, I cannot comment on it, but I can promise you an interesting evening.

For ticket information contact the Division of Continuing Education, SOSC, 482-6331. Tickets for the concert are \$9.50 with student rush tickets available to students with valid student I.D. at a special rush price of \$4.00.

Barbara Ryberg is a freelance writer who makes her home in Ashland.

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I Know Why The Caged Bird Sings

by Maya Angelou

When I was three and Bailey four, we had arrived in the musty little town, wearing tags on our wrists which instructed — "To Whom It May Concern" — that we were Marguerite and Bailey Johnson Jr., from Long Beach, California, en route to Stamps, Arkansas, c/o Mrs. Annie Henderson.

Our parents had decided to put an end to their calamitous marriage, and Father shipped us home to his mother. A porter had been charged with our welfare — he got off the train the next day in Arizona — and our tickets were pinned to my brother's inside coat pocket.

I don't remember much of the trip, but after we reached the segregated southern part of the journey, things must have looked up. Negro passengers, who always traveled with loaded lunch boxes, felt sorry for "the poor little motherless darlings" and plied us with cold fried chicken and potato salad.

Years later I discovered that the United States had been crossed thousands of times by frightened Black children traveling alone to their newly affluent parents in Northern cities, or back to grandmothers in Southern towns when the urban North reneged on its economic promises.

The town reacted to us as its inhabitants had reacted to all things new before our coming. It regarded us a while without curiosity but with caution, and after we were seen to be harmless (and children) it closed in around us, as a real mother embraces a stranger's child. Warmly, but not too familiarly.

We lived with our grandmother and uncle in the rear of the Store (it was always spoken of with a capital *s*), which she had owned some twenty-five years.

Early in the century, Momma (we soon stopped calling her Grandmother) sold lunches to the sawmen in the lumberyard (east Stamps) and the seedmen at the cotton gin (west Stamps). Her crisp meat pies and cool lemonade, when joined to her miraculous ability to be in two places at the same time, assured her business success. From being a mobile lunch counter, she set up a stand between the two points of fiscal interest and supplied the workers' needs for a few years. Then she had the Store built in the heart of the Negro area. Over the years it became the lay center of activities in town. On Saturdays, barbers sat their customers in the shade on the porch of the Store, and troubadours on their ceaseless crawlings through the South leaned across its benches and sang their sad songs of The Brazos while they played juice harps and cigar-box guitars.

The formal name of the Store was the Wm. Johnson General Merchandise Store. Customers could find food staples, a good variety of colored thread, mash for hogs, corn for chickens, coal oil for lamps, light bulbs for the wealthy, shoestrings, hair dressing, balloons, and flower seeds. Anything not visible had only to be ordered.

Until we became familiar enough to belong to the Store and it to us, we were locked up in a Fun House of Things where the attendant had gone home for life.

Another day was over. In the soft dark the cotton truck spilled the pickers out and roared out of the yard with a sound like a giant's fart. The workers stepped around in circles for a few seconds as if they had found themselves unexpectedly in an unfamiliar place. Their minds sagged.

In the Store the men's faces were the most painful to watch, but I seemed to have no choice. When they tried to smile to carry off their tiredness as if it were nothing, the body did nothing to help the mind's attempt at disguise. Their shoulders drooped even as they laughed, and when they put their hands on their hips in a show of jauntiness, the palms slipped the thighs as if the pants were waxed.

"Evening, Sister Henderson. Well, back where we started, huh?"

"Yes, sir, Brother Stewart. Back where you started, bless the Lord." Momma could not take the smallest achievement for granted. People whose history and future were threatened each day by extinction considered that it was only by divine intervention that they were able to live at all. I find it interesting that the meanest life, the poorest existence, is attributed to God's will, but as human beings become more affluent, as their living standard and style begin to ascend the material scale, God descends the scale of responsibility at a commensurate speed.

"That's just who get the credit. Yes, ma'am. The blessed Lord." Their overalls and shirts seemed to be torn on purpose and the cotton lint and dust in their hair gave them the appearance of people who had turned gray in the past few hours.

The women's feet had swollen to fill the discarded men's shoes they wore, and they washed their arms at the well to dislodge dirt and splinters that had accrued to them as part of the day's pickings.

I thought them all hateful to have allowed themselves to be worked like oxen, and even more shameful to try to pretend that things were not as bad as they were. When they leaned too hard on the partly glass counter, I wanted to tell them shortly to stand up and "assume the posture of a man," but Momma would have beaten me if I'd opened my mouth. She ignored the creaks of the counter under their weight and moved around filling their orders and keeping up a conversation. "Going to put your dinner on, Sister Williams?" Bailey and I helped Momma, while Uncle Willie sat on the porch and heard the day's account.

"Praise the Lord, no, ma'am. Got enough left over from last night to do us. We going home and get cleaned up to go to the revival meeting."

Go to church in that cloud of weariness? Not go home and lay those tortured bones in a feather bed? The idea came to me that my people may be a race of masochists and that not only was it our fate to live the poorest, roughest life but that we liked it like that.

"I know what you mean, Sister Williams. Got to feed the soul just like you feed the body. I'm taking the children, too, the Lord willing. Good Book say, 'Raise a child in the way he should go and he will not depart from it.'"

"That's what it say. Sure is what it say."

Excerpt from *I Know Why The Caged Bird Sings* with permission from Random House.

*Maya Angelou
has experienced
most areas of
the arts: theatre,
dance, music,
television, radio,
newspaper, and
literature. She
garnered honors
in most of them.
Her writing here
is just one example
of her many
talents.
Unfortunately,
her scheduled
appearance at
SOSC has been
cancelled.*

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

1 Concert: The Rogue Valley Symphony. Guest conductor Arthur Shaw and the Rogue Symphonic Chorus and soloists under the direction of Ellison Glatly performs Weber: *Oberon* Overture, Mendelssohn: Symphony No. 5 in D (*Reformation*), Mozart: Coronation Mass in C. K. 317. 4 pm. Lynn Sjolund Auditorium, North Senior High, Medford. For more information (503) 482-6353 **Ashland.**

1 and 5-8 Play: "Museum" On the final day of an exhibit in a major museum of modern art, a wide assortment of people reveal themselves to the audience through their responses to the art and to each other. A droll and sometimes outrageously funny comment on the "business" of art appreciation by one of America's most promising new playwrights. 8 pm plus 2 pm matinees on the 1st and the 8th. Tickets are \$5 general admission, \$4.50 for seniors and students. Center Square Theatre Southern Oregon State College. For reservations (503) 482-6348 **Ashland.**

1 thru 8 Exhibit: "Anciennes Vestiges/ Vue Moderne. Photos de France." Black and White photos of France by Tom Smith. Hanson Howard Galleries 505 Siskiyou Blvd. (503) 488-2562 **Ashland.**

1 thru 14 Exhibit: Charles and Tanya Hill, watercolors; Chris Pondelick, sculpture. Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**

1 thru mid Feb. Exhibit: Winners of the Seventh Annual Juried Art Show: Jayme Henderson, Merrie Holbert, and Jim Hyde show drawings and paintings. Mon-Fri 1-5 pm. UCC Art Gallery Umpqua Community College (503) 446-4100 **Roseburg.**

1 thru 18 Exhibit: Lithographs by Nelson Sandgren, Northwest artist. Reception and gallery tour, Feb. 18 Eden Gallery, Southwestern Oregon Community College, 1988 Newmark (503) 888-2525 **Coos Bay.**

1 thru 24 Exhibit: Faculty Art Exhibit. Mixed media showing. Wiseman Gallery Rogue Community College (503) 479-5541 **Grants Pass.**

1 thru March 1 Exhibit: "Past and Present" Exhibition of works from artists who have volunteered for work at the Coos Art Museum and from the Coos Artists League. Tues-Fri 11 am - 5 pm; Sat-Sun, Noon-4 pm. Coos Art Museum, 235 Anderson (503) 267-3901 **Coos Bay.**

2 Opera A La Carte: "A Gilbert and Sullivan Gala Concert" 7:30 pm Location to be announced. For information, contact the Music Enrichment Association (503) 756-0317 **Coos Bay.**

2 230 Second Street Gallery reopens at 6 pm with a champagne reception for all-artist show. The gallery has been

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closed this past month for annual refurbishing. 230 Second Street Gallery
230 Second Street
(503) 347-4133 **Bandon.**

- 4 Concert: Duo-pianists Stecher and Horowitz perform a remarkable variety of new music & traditional masterpieces.** This concert is a part of the Gold Beach Community Concert Association's annual membership drive. Information at (503) 247-2004 (evenings) **Gold Beach.**

- 4 thru 8 and 11-15 Play: "To Gillian On Her 37th Birthday"** 8:15 pm and 2:30 pm on Sundays. Barnstormers Little Theatre 112 N.E. Evelyn
(503) 479-3557 **Grants Pass.**

- 4 thru 25 Exhibit: "Paintings by Sarah Teofanov"** Exploration of magic by Seattle artist. Mon-Thurs 8 am-7 pm; Fri. 8 am-6 pm. Stevenson Union Gallery Southern Oregon State College
(503) 482-6465 **Ashland.**

- 4 thru 25 Exhibit: "She Spirits: The Tellers of Tales"** Sarah Teofanov tells stories and myths through visual art which recreate woman's sense of power and identity through humor, politics and spirituality. Stevenson Union Gallery Mon-Thurs. 8 am-7 pm, Fri. 8 am-6 pm Southern Oregon State College
(503) 482-6461 **Ashland.**

- 4 thru 27 Exhibit: Annual Faculty Exhibit** Wiseman Center Gallery Rogue Community College
(503) 479-5541 **Grants Pass.**

- 4 thru 28 Exhibit: Photography by Christopher Briscoe, Robert Jaffe and David VanLandingham.** Reception: Feb. 4th. 5-7 pm. Hours: 10 am - 5 pm. Rogue Gallery 40 S. Bartlett
(503) 772-8118 **Medford.**

- 5 Concert: North Medford High School Chamber Orchestra.** 4 pm. Rogue Gallery. 40 S. Bartlett
(503) 772-8118 **Medford.**



- 6 Concert: The Metropolitan Brass Company.** The quintet performs creative programs of ragtime music, marches, old standards and original compositions.

Sponsored by the Umpqua Symphony Association. 8 pm. Jacoby Auditorium Umpqua Community College
(503) 440-4600 **Roseburg.**

- 6 Concert: Sukay performs traditional Andean instrumental and vocal music** and new music in the traditional style from Peru, Ecuador, Bolivia, Northern Chile, and Argentina — countries once forming the Inca Empire. 8 pm. Crescent Elk Auditorium 10th and G Streets
(707) 464-1336 **Crescent City.**

- 6 thru 27 Exhibit: Lee Jacobson, clay; Charlotte Abernathy, watercolors.** Reception: Feb. 6. 7-9 pm Umpqua Valley Arts Center 1624 West Harvard Boulevard
(503) 672-2532 **Roseburg.**

- 7 Museum Reception.** In honor of the opening of the Schneider Museum of Art a reception will be held on Saturday, Feb. 7, from 1-4 pm at the museum on campus. All patrons of the play **Museum** are invited to the reception to meet the actors and Dept. of Theatre Arts staff. The exhibit on display at the museum will be a photographic show entitled "Commitment to Vision," organized by the University of Oregon Museum of Art. It will feature photos by such prominent artists as Ansel Adams, Edward Weston and Minor White along with a host of contemporary photographers.
(503) 482-6245 **Ashland.**

- 7 "On Stage" Series Concert: Laura Klugherz, violin, with Jill Timmons, piano** Sponsor: Music Enrichment Association 8 pm Marshfield Auditorium 10th and Ingersoll
(503) 756-0317 **Coos Bay.**

- 8 Concert: Danny Carnahan and Robin Petrie, New acoustic and Celtic music; Peppino D'Agostino, guitar** 8 pm Harbor Hall, 210 E. Second Street
(503) 347-9712 **Bandon.**

- 8 Meeting: Umpqua Valley Quilter's Guild** 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**

- 8 Benefit Concert: C.O.S. Music Scholarships. Original music by Lights On The Mountain and Friends.** 53/52 3 pm College of the Siskiyous 800 College Avenue
(916) 938-4462 **Weed.**

- 9 Jury Day: Accepting Fiber Art Work** 10 am to 6 pm. The Websters 10 Guanajuato Way
(503) 482-9801 **Ashland.**

- 9 **Concert: North Medford High School Brass Quartet** 7 pm. Rogue Gallery 40 S. Bartlett (503) 772-8118 **Medford.**
- 10 **Concert: Anna Werner-Bachmann. Mezzo classical to Country** Sponsored by the Jackson County Community Concert Association 8 pm Doors open at 7:15 South Medford High School Auditorium 815 S. Oakdale (503) 773-5992 **Medford**
- 10 **thru June 10 Exhibit: "Seems Like Only Yesterday,"** explores growing up in Ashland during the 1910's through historical photographs and artifacts. Reception: Feb. 14, 2-4 pm Open House Sponsored by the Southern Oregon Historical Society. Tues-Sat. 1-5 pm Chappell-Swedenburg House Museum 990 Siskiyou Blvd. (503) 488-1341 **Ashland.**
- 11 **Concert: North Medford High School Swing Choir.** Noon. Rogue Gallery 40 S. Bartlett (503) 772-8118 **Medford.**
- 13 **and 14 Concert: Roseburg Elks Club Vocal Jazz's Cabaret** 8 pm (503) 446-4100 **Roseburg.**
- 14 **Meeting: Watercolor Society** 2 pm. Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**
- 15 **Play: "Seamarks" by Gardner McKay** Keith Scales and Van O'Brien star in this humorous, touching and bittersweet love story. 2 pm. Salishan Lodge (503) 764-2371 **Glenden Beach.**
- Mid Feb. thru March Exhibit: Umpqua Community College Student/Faculty Show.** A combined show of current work by Umpqua Community College art teachers and students. Mon-Fri. 1-5 pm UCC Art Gallery Umpqua Community College (503) 446-4100 **Roseburg.**
- 19 **Concert: Trio Sonata. Music for flute oboe and guitar.** Known for spirited performances and outstanding ensemble playing, these fine musicians draw from music of all periods: baroque, classical and twentieth century. Admission by season membership only. 8:15 pm Fine Arts Theater College of the Siskiyous, 800 College Ave (916) 938-4462 **Weed.**
- 20 **Concert: Organ Recital by Dr. Marilyn Keiser.** 8 pm. S6, S4 students & seniors Music Recital Hall Southern Oregon State College (503) 482-6101 **Ashland.**
- 20 **Fashion Show: Fund raiser for Umpqua Valley Arts Center** 7:30 pm Umpqua Valley Arts Center 1624 West Harvard Boulevard (503) 672-2532 **Roseburg.**
- 20 **21, 27, 28 Dinner Theatre: "Goodbye Charlie" by George Axelrod.** Artistic Director, Barbara Halley. Dinner 6:30 pm. Showtime 8 pm. Full service bar. Riverside Inn Conference Center, 971 S.E. 6th Street. For ticket reservations, (503) 479-2481 **Grants Pass.**
- 20 **21, 22, 27, 28 Play: "A Chorus Line"** Little Theatre on the Bay Sherman and Washington (503) 756-4336 **North Bend.**
- 21 **Concert: Church Choir Festival** featuring area church choirs 7:30 pm Free Music Recital Hall Southern Oregon State College (503) 482-6101 **Ashland.**



- 21 **Concert By The Lake: Coos Chamber Orchestra and Criona, a Celtic duo.** Sponsored by Music Enrichment Association. 8 pm. Empire Hall Southwestern Oregon Community College (503) 756-0317 **Coos Bay.**
- 21 **Church Music Workshop: Hymn playing and Anthem accompaniments led by Dr. Marilyn Keiser.** 10 am. \$10 per person Music Recital Hall Southern Oregon State College (503) 482-6101 **Ashland.**
- 23 **thru March 13 Exhibit: Coos County Women's Art Exhibition.** All media represented. To coincide with Women's History Week. Eden Gallery. Southwestern Oregon Community College (503) 888-2525 **Coos Bay.**
- 25 **Meeting: Umpqua Valley Weavers Guild** 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**

- 25 Book and Breakfast**
Douglas County Justice Hall Cafeteria
6:30 am
(503) 440-4310 **Roseburg.**
- 26 27, 28 Concert: Rogue Valley Symphony**
Guest conductor Daniel Hornstein.
The 1987 Young Artist Winner is soloist
Dvorak's *Carnival Overture*; Debussy's
Prelude to the Afternoon of a Faun;
Beethoven's Symphony No. 5 in C Minor,
Op. 57. 8 pm all performances
Feb. 26 First Baptist Church, 420 NE 7th,
Grants Pass. Feb. 27 Lynn Sjolund
Auditorium, North Senior High, Medford
Feb. 28 Music Recital Hall, Southern
Oregon State College, Ashland.
For more information
(503) 482-6353 **Ashland.**
- 26 thru 28 Exhibit: PTA art exhibit**
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(503) 479-5541 **Grants Pass.**
- 26 thru March 1, and March 5-7 Play:**
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pathos that Chekhov himself termed a
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- 27 Concert: Backwoods Jazz Trio:**
jazz, folk and swing. 8 pm
Harbor Hall, 210 East Second Street
(503) 347-9712 **Bandon.**
- 27 1987 Oregon Shakespearean Festival**
opens with *Richard II* 8 pm.
Angus Bowmer Theatre
Oregon Shakespearean Festival
(503) 482-2111 **Ashland.**

- 28 Play: "The Hostage" by Irish playwright**
Brendan Behan.
8 pm Angus Bowmer Theatre
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- 28 Play: "She Stoops to Conquer" Oliver**
Goldsmith's classic English comedy.
2 pm Angus Bowmer Theatre
Oregon Shakespearean Festival
(503) 482-2111 **Ashland.**



- Mar Concert: Butch Thompson Trio**
2 Heard on public radio's "A Prairie Home
Companion" show. A Community
Concert Association presentation.
8 pm Jacoby Auditorium,
Umpqua Community College
For more information, call:
(503) 672-7319 **Roseburg.**

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Guide Arts Events Deadlines

April Issue: February 15

May Issue: March 15

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

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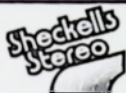
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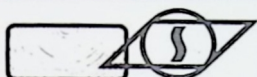
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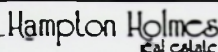
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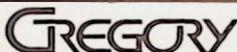
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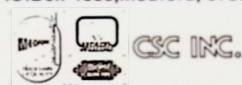
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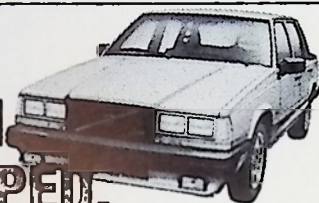
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